THE WORLD'S MOST DANGEROUS HEAVY METAL MAGAZINE – EVERY WEEK

KERRANG!

No 365
November 2, 1991
£1.10

STEVE VAI

Exclusive! Guitar legend on the loose in Spain!

VOIVOD
CRYBABYS
GILLAN
BRITNY FOX
LITTLE ANGELS

AOR OVERKILL!

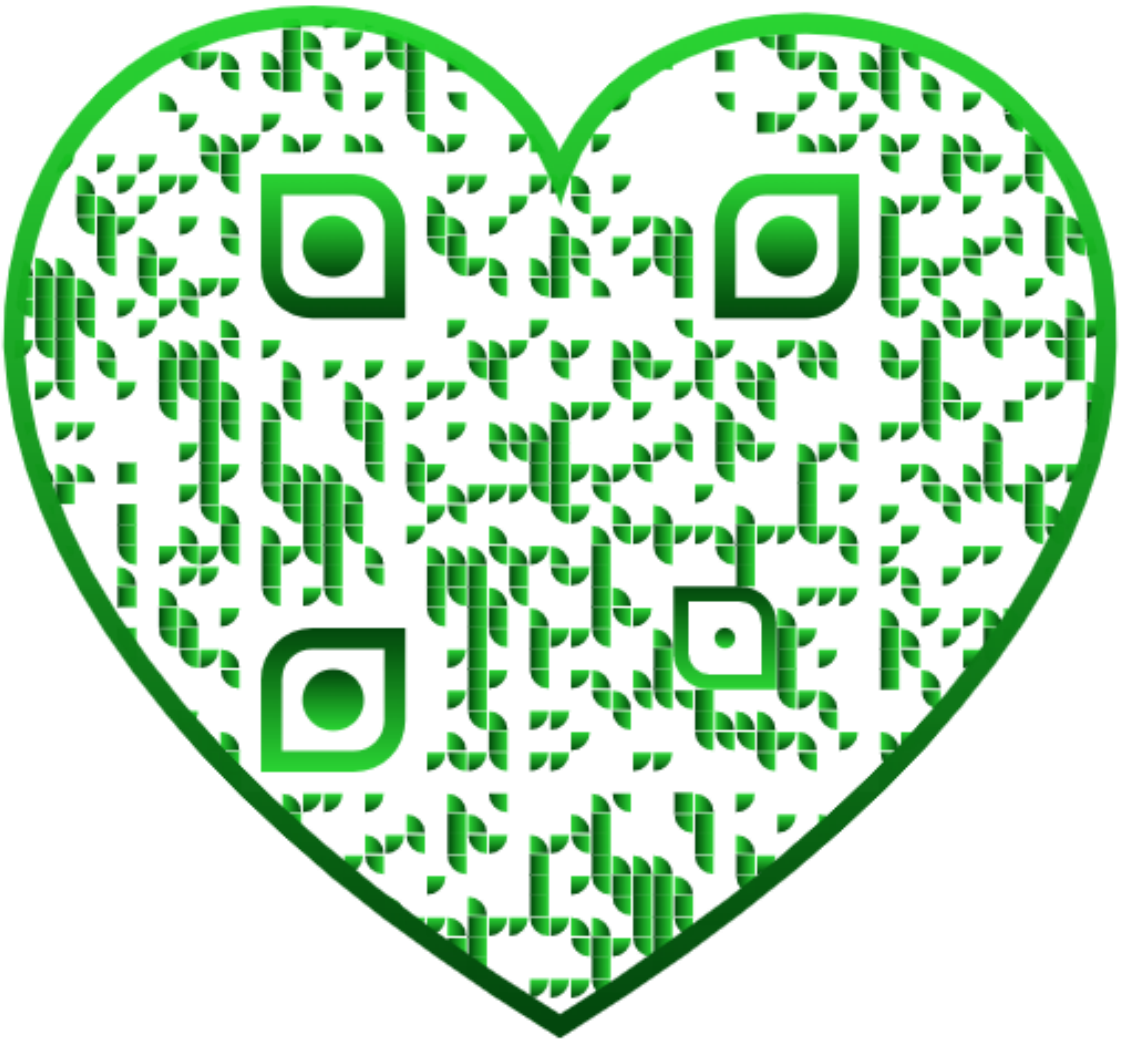
WE NAME THE GREATEST ROCK BALLADS OF ALL TIME

STEVE VAI: pic Ross Halfin

FREE! IMMENSE 33"x23" POSTERS!

METALLICA

EXTREME



QUEEN

GREATEST HITS II

ALL THE HITS 81-91

INCLUDING: UNDER PRESSURE, RADIO GA GA, HAMMER TO FALL,
INNUENDO, HEADLONG, I WANT IT ALL, A KIND OF MAGIC AND I WANT TO BREAK FREE

LONG PLAY CD & TAPE; DOUBLE LP

ALSO AVAILABLE GREATEST FLIX II - THE VIDEO AND GREATEST PIX II - THE BOOK

PARLOPHONE

KONTENTZ

VOIVOD
They're French-Canadians and they're f**kin' weird. But are they, y'know... well Metal? **Mike Gitter** suspects not, but he loves 'em anyway...
PAGE 10

WHAT A LOAD OF BALLADS!
For no other reason than the undeniable FACT that AOR gods **Valentine** are soon to play London's **Astoria Theatre,** *Kerrang!* softies **Paul Elliott, Jon Hotten** and (el gaspo!) **Derek 'Del Boy' Oliver** have compiled a list of the Top 20 limp-wristed trax of all time! Like... wow!
PAGE 14

GUITAR LEGENDS
Paul Henderson goes to Seville in Spain to see a lot of guitarists at a festival name of **'Levendas De La Guitarra',** which roughly translated means **'Guitar Legends'.** Along the way he interviews **Steve Vai** and **Joe Satriani,** and studiously manages to avoid **Chet Atkins** and **Carl Perkins...**
PAGE 24

LITTLE ANGELS
LA in LA: can Scarborough's finest crack it in America? They're tryin' their damnedest, but as the band freely admit it's difficult for a young British band to get anywhere in the States (particularly when **Mick Wall** has stolen your Travelcards...)
PAGE 28

CRYBABYS
They play 'bratty f**kin' rock 'n' roll love songs'. They're the **Crybabys** and **Ray Zell** kinda likes their whack-it-down-on-the-counter, no bullshit, give-it-some-bollocks moozical approach...
PAGE 39

GILLAN
Quasi-legendary ex-**Deep Purple** crooner **Ian Gillan** is back with a new band, an LP **'Toolbox'** and seems happy to be playin' the clubs once more. Our man **Mörat,** however, ain't interested in all that. He just wants to know Ian's thoughts about the demise of the British motorcycle industry!
PAGE 42

TOBY JEPSON of LITTLE ANGELS: pic George Bodnar

YER FAVOURITES!
MAYHEM
Black Sabbath new line-up shocker, **Pantera** in the studio, more on the bovver at the **Moscow Monsters Of Rock, Exodus** live LP details... and news of a life-threatening *Kerrang!* Kerristmas Death Metal gig!
PAGE 4

REKORDZ
Britny Fox, Tattooed Love Boys, Cheap Trick, FM and some other hot wax platters!
PAGE 18

KULTURE
A vid from **Damn Yankees** and 'a guitar book that **Hendo**'s reviewed'!
PAGE 44

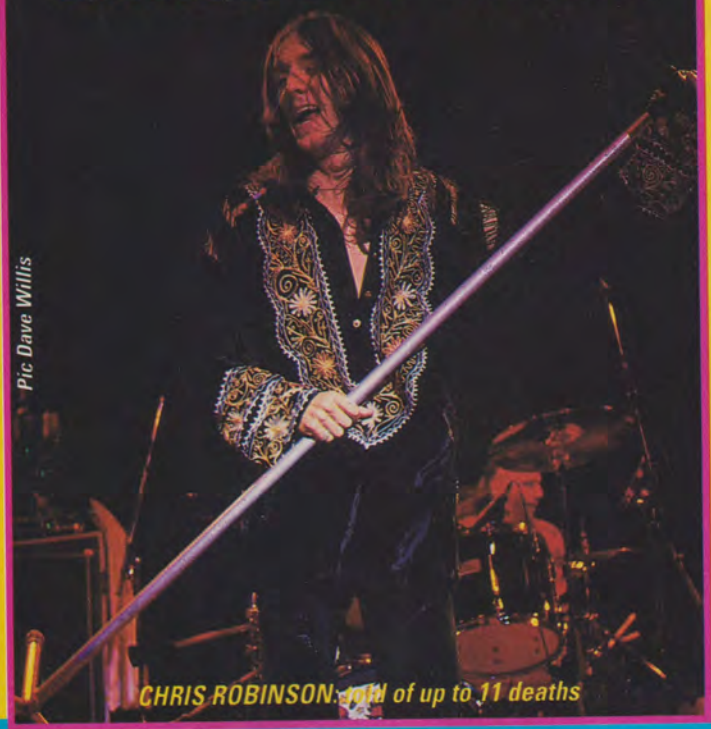
KONCERTZ
Billy Squier, Fishbone, Throbs and lotsa bands from the recent **Concrete Foundations Forum '91** thingie!
PAGE 52

YER REGULARS!
KOMMUNIKATION page 8
DIAL M FOR METAL page 12
PENPALZ page 17
METAL GIG GUIDE page 46
***KERRANG!* MERCHANDISE** page 51
VIEW FROM THE BAR page 58
METAL CHARTZ page 60
PANDORA/OUTHOUSE page 62
NEXT ISSUE TRAILER page 63

YER POSTERS!
SEPULTURA pages 29/36
VINCE NEIL (MÖTLEY CRÜE) pages 30/35
FOUR HORSEMEN pages 31/34
SKID ROW VIDEO SHOOT pages 32/33

Kerrang! Editorial: EMAP Metro, 52-55 Carnaby Street, London W1V 1PF Telephone: 071-437 8050 Fax: 071-734 2287 Managing Editor: Geoff Barton Deputy Editor: Neil Jeffries News Editor: Jon Hotten Reviews Editor: Alison Joy Sub Editor: Clare 'Mrs Slowcome' Dowse Design: Steve 'Krusher' Joule Secretary: Skarlet Contributors: Jason Arnopp, Maribeth Bruno, Brian Brandes Brinkerhoff, Sue Buckley, Steffan Chirazi, Paul Elliott, Kevin Flannery, Mike Gitter, Elianne Halbersberg, Paul Henderson, Don Kaye, Mörat, Derek Oliver, Dave Reynolds, Xavier Russell, Jerry Uwins, Mick Wall, Chris Watts, Ray Zell Photographers: George Bodnar, Joe Giron, Ross Halfin, Paul Harries, Mark Leialoha, Ray Palmer, Dave Willis ***Kerrang!*** Advertising: EMAP Metro Ltd, Fifth Floor, Mappin House, 4 Winsley Street, London W1N 7AR Telephone: 071-436 1515 Fax: 071-323 0276 Advertisement Manager: Cara Mulford Advertisement Representative: Marisa Borge Advertisement Production: Karen Denham Publisher: Lynn Keddie Publisher's Assistant: Simone Barnes Managing Director: Tom Moloney Subscription Details: £60 per year (UK and Northern Ireland) $135 Europe, air mail) and $180 (America and the rest of the world, air mail). Send cheques/money orders payable to 'EMAP Metro' to: ***Kerrang!*** Subscriptions, c/o Punch Subscription Services, First Floor, Stephenson House, Brunel Centre, Milton Keynes MK2 2EW Distribution: BBC Frontline, Park House, 117 Park Road, Peterborough PE1 2TR Tel: (0733) 555161 Typesetting/Repro: Marlin Graphics, Sidcup, Kent Printers: BPCC Business Magazines (Pulman) Ltd, Milton Keynes ***Kerrang!*** is registered at the Post Office as a newspaper © 1991 EMAP Metro

Mystery over deaths at Moscow free festival



Pic Dave Willis

CHRIS ROBINSON: told of up to 11 deaths

■ REPORTS OF crowd deaths at the recent *Moscow Monsters* free festival headlined by *AC/DC* have continued this week.

Violence seems to have begun after the show, which also featured *Metallica, Black Crowes* and *Pantera,* when soldiers attempted to disperse approximately 160,000 people who remained in the arena at around 2am.

Reports of events then vary, but at least four deaths occurred after troops launched a baton charge. Around 10,000 soldiers are thought to have been in attendance throughout the day, with the crowd swelling up to around 500,000 during the day.

In last week's *Kerrang!*, Black Crowes vocalist *Chris Robinson* spoke of 11 deaths, plus reports of some 20 rapes, although these figures are unconfirmed, and hard news reports of the events have been rare. Other musicians who appeared at the show were unaware of later events.

Members of the crew at the show also witnessed the baton charge, which took place some two hours after the gig finished.

The gig was organised as a celebration of the defeat of the recent Communist coup in the Soviet Union.

Pic Ross Halfin

METALLICA'S LARS Ulrich: many musicians in Moscow were unaware of later, tragic events

MAY

Light emitting

Pic Fin Costello

Kerristmas krackers!

■ NOTTINGHAM THRASH madmen **Lawnmower Deth** headline a *Kerrang!* **'Deth For Kerristmas'** bash at **London Tufnell Park Dome** December 23.

Joining them on an all star bill are **Ignorance, Fudge Tunnel, Slab** and **Human Crisis.**

Deth mainman **Qualcast Mutilator** promised: "We shall be pulling the proverbial finger out on this one!" In a rather worrying development, he also promised to top his semi-legendary **Rob Halford**-style stage entrance at the 'Deth's **London Marquee** show earlier this year!

Meantime, Ignorance have lined up a couple of headline shows.

They play **London Marquee** November 8, **Newbury Waterside Centre** 9.

■ **'LIVE 'N' Loud'** is the title of a new Metal live compilation album due through Music For Pleasure/EMI this week.

It features the following bands and tracks:

Iron Maiden 'Aces High', Scorpions 'Big City Nights', Whitesnake 'Ain't No Love In The Heart Of The City', Deep Purple 'Highway Star', Thunder 'Back Street Symphony', Saxon '747 Strangers In The Night', W.A.S.P. 'Wild Child', Quireboys 'Whippin' Boy', Great White 'All Over Now'.

■ **EXTREME** GUITARIST **Nuno Bettencourt** has suffered a bad knee injury on the band's recent UK tour.

The star axeman now wears a calliper onstage, and will need an operation on completion of the tour.

Bettencourt originally injured the knee playing sport, but aggravated the problem after losing his footing onstage.

■ **KISS** DRUMMER **Eric Carr,** currently fighting a battle against cancer, has reportedly been forced to leave the band.

His replacement is rumoured to be former **Black Sabbath/Gary Moore/Alice Cooper** drummer **Eric Singer.**

Meantime, the remarkable **Kiss Tribute Band** make one-off appearance at **Loughborough Crystals** October 30.

HEM

Dio tells all

■ LEGENDARY VOCALIST *Ronnie James Dio* has confirmed that he has rejoined the revamped *Black Sabbath*, along with his former *Dio* compatriot *Vinnie Appice*.

They join the nucleus of guitarist *Tony Iommi* and bassist *Geezer Butler*, marking a return to the Sabbath line-up that cut the *'Mob Rules'* album, plus a live opus, *'Live Evil'*. Dio also sang on the classic *'Heaven And Hell'* album, that featured Iommi, Butler and original sticksman *Bill Ward*.

Appice's surprise return is in place of *Cozy Powell*. Appice is thought to have quit *World War III* to join Sabs.

The band are currently writing material for a new album, as yet untitled, and due next Spring. Recording is set to begin in January.

Dio stressed that he regards the Sabbath reformation as an ongoing project.

The singer also stated that *Dio* the band is now "on ice". However, Ronnie's wife and manager *Wendy* is still looking after guitarist *Rowan Robertson*, who is currently putting a new band together with former *Lynch Mob* vocalist *Oni Logan*.

■ GUITARIST **IZZY Stradlin'** will now resume his place in the band's line-up, after **Guns N' Roses** agreed to put back the second leg of their US tour.

Slash recently confirmed to a Mayhem source that Stradlin' had quit the band, but then agreed to return if the tour was put back.

Moves to recruit former **Jane's Addiction** guitarist **Dave Navarro** to the band's line-up reportedly faltered after the parties met in Hawaii, and Navarro spent six days in his hotel room!

■ **MOTÖRHEAD** GUITARIST **Phil Campbell** accompanies Welsh axe discovery **Rob Allen** on the road for the following dates:

Birmingham Edwards November 4, **London Marquee** 5, **Dinnington Squirrel** 7, **Liverpool Krazy House** 8, **Birkenhead Stairways** 9, **Cardiff Square Club** 10.

■ BRIT ROCKERS **Marshall Law** play **Sheffield Polytechnic** December 17, **Birmingham Tressines** 19, **Glasgow Venue** 19, **Bradford Rio** 21.

■ SAN FRANCISCO Power Metal quintet **Laaz Rockit** release their fifth album, **'Nothing's Sacred'**, through Roadrunner on November 18.

Produced by **Michael Rosen**, it features the following tracks:

Side One; **'In The Name Of The Father And The Gun', 'Into The Asylum', 'Greed Machine', 'Too Far Gone', 'Curiosity Kills'.**

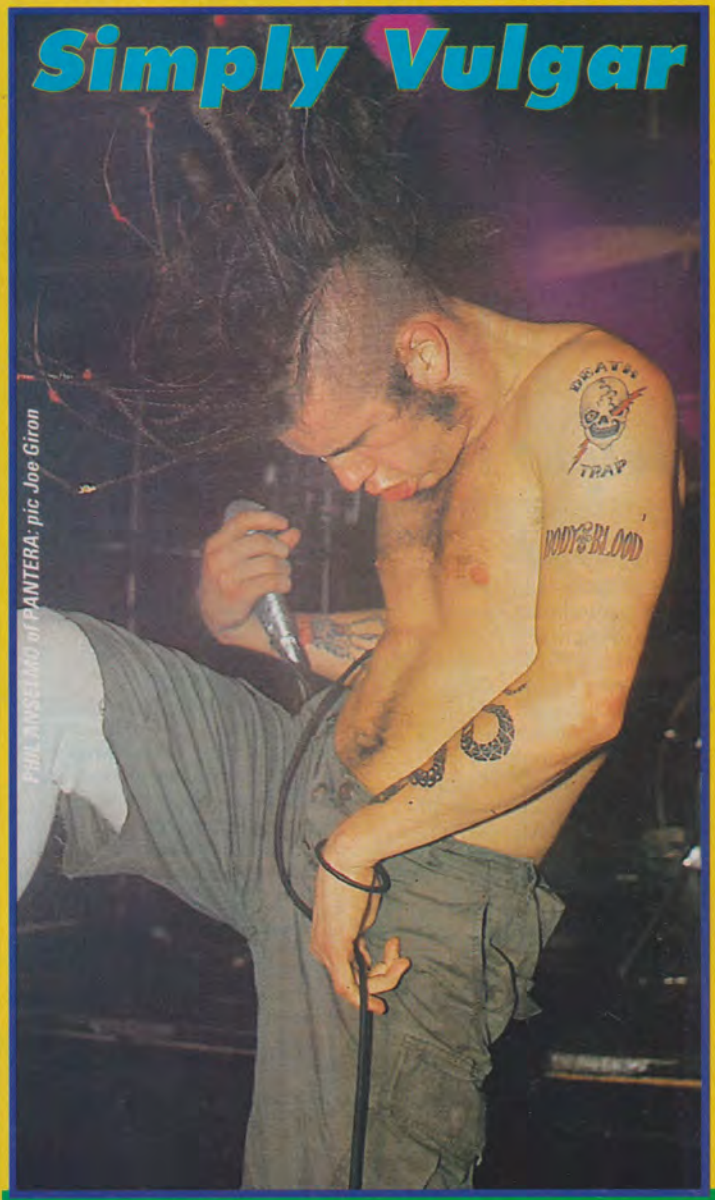
Side Two; **'Suicide City', 'The Enemy Within', 'Nobody's Child', 'Silence Is A Lie', 'Necropolio'.**

The album is the first to feature three new Laaz recruits, drummer **Dave Chavarri**, bassist **Scott Dominguez** and guitarist **Scott Sargeant.**

■ ATLANTA Thrash-fusion quartet **Naked Truth** have lined up a UK tour in suppoort of their current **'Green With Rage'** opus.

Dudley JB's November 9, **Newcastle Riverside** 10, **Ediburgh Venue** 11, **Bradford Queens Hall** 12, **London Borderline** 13, **Liverpool Krazy House** 15, **Birkenhead Stairways** 16, **Southend Esplande** 18, **Nottingham Rock City** 19.

Simply Vulgar



PHIL ANSELMO of PANTERA: pic Joe Giron

■ TEXAN POWER-groove maniacs *Pantera* are currently at work on the follow-up to their much acclaimed *'Cowboys From Hell'* debut.

Titled *'A Vulgar Display Of Power'*, production is being handled by *Terry Date* at *Pantego* studios, in Arlington, Texas.

Due through Atco in February, among the tracks set for inclusion are: *'Mouth For War', 'F**kin' Hostile', 'No Good (Attack The Radical)', 'Walk', 'New Level', 'Regular People', 'Hollow', 'This Love', 'Rise', 'Live In A Hole'.*

In an exclusive Mayhem playback last week, the new material proves even harder and more aggressive than 'Cowboys...', while "remaining in the established Pantera power-groove," assures frontman *Phil Anselmo*.

The material also comes across as more consistent than the slightly uneven debut.

"Don't expect your average second record," admonishes Anselmo. "Don't expect anything conservative about it. If you've seen us on tour, you'll know what to expect. I have to say it will be the most powerful release of the year."

MIKE GITTER

Cheap thrills

RICK NIELSEN and ROBIN ZANDER: pic Andre Csillag

■ US ROCKERS *Cheap Trick* release a greatest hits album, knowingly titled *'The Greatest Hits'*, through Epic on November 4.

It features the following tracks:

Side One; *'Magical Mystery Tour'* (a version of the *Beatles'* standard previously unavailable), *'Dream Police'*, *'Don't Be Cruel'*, *'Tonight It's You'*, *'She's Tight'*, *'I Want You To Want Me'*.

Side Two; *'If You Want My Love'*, *'Ain't That A Shame'*, *'Surrender'*, *'The Flame'*, *'I Can't Take It'*, *'Can't Stop Falling Into Love'*.

Violent fun begins the Exodus

■ BAY AREA quintet **Exodus** release a live album, **'Good, Friendly, Violent, Fun'**, through Roadrunner on November 25.

Recorded on their 1989 **'Fabulous Disaster'** tour, and mixed by **Mark Senesac**, it features the following tracks:

Side One; **'Fabulous Disaster'**, **'Chemi-Kill'**, **'Till Death Do Us Part'**, **'Toxic Waltz'**.

Side Two; **'Cajun Hell'**, **'Corruption'**, **'Brain Dead'**, **'Dirty Deeds Done Dirt Cheap'** (a cover of the **AC/DC** chestnut).

■ UK STARS the **Cult** have confirmed the line-up of the touring band that joins nucleus of vocalist **Ian Astbury** and guitarist **Billy Duffy**.

They're former **Little Angels** drummer **Michael Lee** (who was fired from the Angels when they discovered that he'd auditioned for the Cult job), bassist **Kinley Wolfe** and keyboard player **John Sinclair** (who played with the band on the **'Sonic Temple'** world tour).

The UK leg of the tour kicks off at **Birmingham NEC** November 22.

■ US BLUES rockers **Badlands** have been forced to postpone their **London Astoria** show on November 1 due to "personal reasons".

The band hope to reschedule the show, a part of the Astoria's **'American Dream'** promotion, as soon as possible.

The band apologise to all of their fans for the cancellation.

■ NORTHAMPTON ROCKERS **The One Thing** release their debut EP, **'Touch'**, through Generation on November 11.

The EP is limited to 1000 copies, and features the following tracks: **'Touch'**, **'Time'**, **'Control'** and **'Heaven'**.

The band have just augmented their line-up with keyboardist/guitarist **Dave Whitehouse**.

He joins the band for two low-key headline shows at **Market St Deeping Mayfair** November 2, **Kettering Watercress Harry's** 5, before heading out in support of **Diamond Head** (see Mayhem last issue for details).

The Diamond Head tour now has two additions to last week's published schedule, **Bradford Queens Hall** November 10, **Manchester University** 14.

REO good times are ahead!

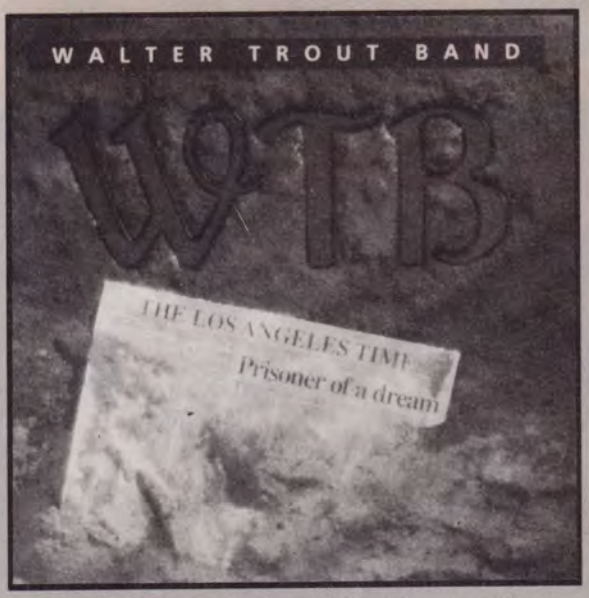
■ VETERAN US AORsters **REO Speedwagon** release a lavishly titled compilation album, **'A Second Decade Of Rock 'N' Roll 1981-1991'**, through Epic on November 4.

It features the following tracks:

Side One; **'Don't Let Him Go'**, **'Tough Guys'**, **'Shakin' It Loose'**, **'Keep The Fires Burning'**, **'Roll With The Changes'**, **'I Dowanna Know'**, **'Can't Fight This Feeling'**, **'Live Every Moment'**.

Side Two; **'That Ain't Love'**, **'One Too Many Girlfriends'**, **'Variety Tonight'**, **'Back On The Road Again'**, **'Keep On Loving You'**, **'Love Is A Rock'**, **'All Heaven Broke Loose'**, **'Liar'**, **'Live It Up'**.

Prisoner of a dream



hard rocking with respect for blues tradition

the New Album by

Walter Trout Band

Available (Pinnacle) on
CD (PRD 70262), **LP** (PRL 70261)
and **CASS** (PRC 70264)

PROVOGUE

November Tour Dates:

wed	**6th**	**FELTHAM MIDDX** - The Rox Assembly Rooms
thu	**7th**	**FELTHAM MIDDX** - The Rox Assembly Rooms
fri	**8th**	**REDCAR, CLEVELAND** - Redcar Bowl
sat	**9th**	**LONDON W1** - The Marquee
sun	**10th**	**BRISTOL** - The Fleece & Firkin
tue	**12th**	**BLACKPOOL** - OZ, Central Pier
wed	**13th**	**COLNE, LANCS** - Municipal Hall
thu	**14th**	**SHEFFIELD** - Manor Club, City Road
fri	**15th**	**CLEETHORPES** - Jezebels
sat	**16th**	**NORWICH** - The Waterfront

The New Album

INTERNAL EXILE

available on: **CD • MC • LP**

Tracklisting: **'SHADOWPLAY', 'CREDO', 'JUST GOOD FRIENDS (CLOSE)' 'FAVOURITE STRANGER', 'LUCKY', 'DEAR FRIEND', 'TONGUES'**
and the single: **'INTERNAL EXILE'**

CD features the additional track: **'SOMETHING IN THE AIR'**

SEE FISH ON TOUR IN EUROPE

November

7th	*Dundee*	14th	*Wolverhampton*	20th	*Cambridge*	29th	*Brussels*	5th	*Zurich*	11th	*Berlin*	20th	*Sheffield*	28th	*Newcastle*
8th	*Belfast*	15th	*Nottingham*	22nd	*London*	**December**		6th	*Zurich*	13th	*Copenhagen*	22th	*Birmingham*	30th	*Aberdeen*
10th	*Glasgow*	16th	*Liverpool*	26th	*Offenbach*	1st	*St.Wendell*	7th	*Dusseldorf*	14th	*Stockholm*	23th	*Manchester*	31st	*Edinburgh*
11th	*Middlesborough*	18th	*Bristol*	27th	*Utrecht*	2nd	*Munich*	9th	*Paris*	16th	*Hamburg*	26th	*Bradford*		
12th	*Carlisle*	19th	*Hanley*	28th	*Utrecht*	3rd	*Milan*	10th	*Ludwigsberg*	17th	*Utrecht*	27th	*Hull*		

polydor

KOMMUNIKATION

EXTREME – IN a time when they "had plenty of time to chat"...

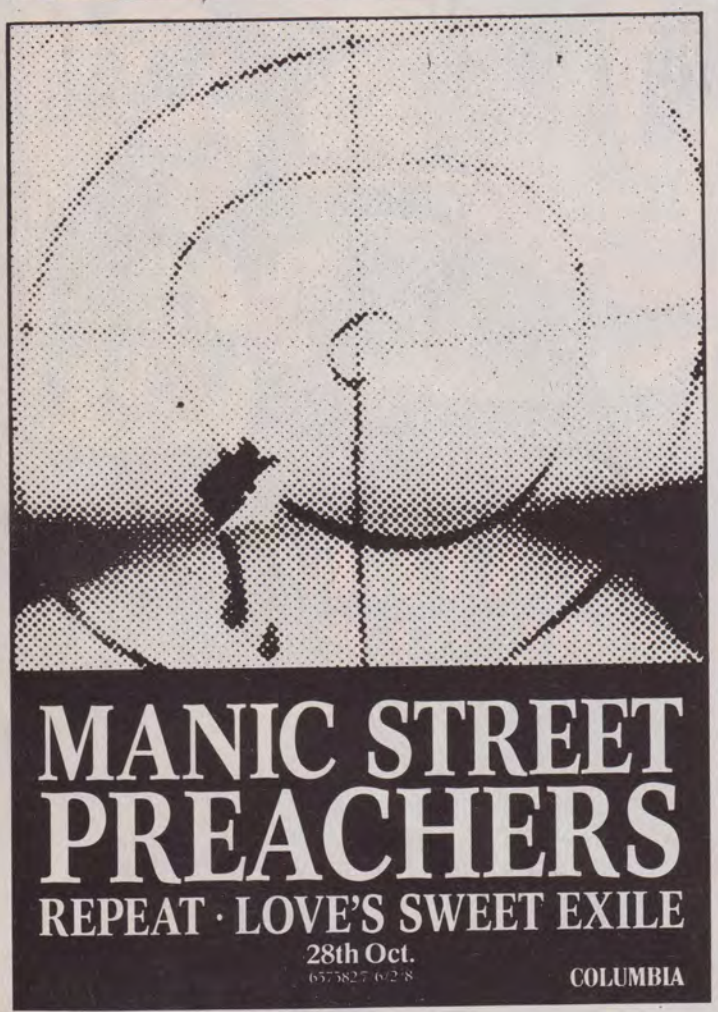
EXTREMELY ANNOYED EX-EXTREME FAN!

I'D JUST like to say on behalf of 60-odd pissed off fans what a bunch of selfish f**kers Extreme were at Newcastle City Hall.

After an excellent gig (KingOfTheHill were brilliant) they had to f**k it up by being ignorant. I appreciate the fact that they were probably tired after playing, but surely that is no reason to shun their fans. We waited for over an hour for them to come out, and when they did... they ran straight onto their tour bus! To add to that, when we chanted for them to come out, their 'minders' told us: "Hey man! Don't be f**kin' rude!"

I seem to remember only a few months ago, when they were relatively unknown and playing small clubs, they had plenty of time to chat. Perhaps now they are to big for us 'mere mortals'.

Extreme, show your fans some respect next time. You seem to have forgotten who put you where you are. It's time to bring your kid egos down to size! **Mick, An Ex-treme Fan, Northumberland.**



ODE TO CHRIS WATTS

Cock rock
Hating
Rather
Intelligent
Super-being

With
A
Totally
Titanic
Sex organ.
His Greatest Fan, West London.

ARAYA INTERVIEW - SLAYER-ED ME!

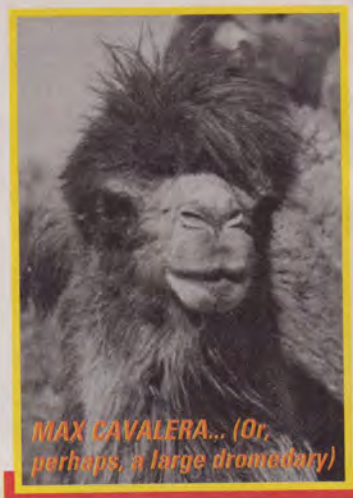
I'VE JUST read the interview with Tom Araya. It is probably one of the best interviews I have ever read. None of the 'I've shagged millions of groupies' shit, no 'Tell me Tom, which one of the band eats babies' sensationalism, just the facts.

Tom came over as articulate and intelligent and not the blood-drinking, devil-worshipping drug addict I'd assumed. Sorry, Tom! I might even buy one of your albums now! **Stevie, Beer Drinker From Hell, Banbury.**

DARE TO SPEAK UP

JUST WANTED to say a great big f**kin' thanks to Dare for the rescheduled show at London's Astoria. What a cracker!

With an extended show including awesome new songs and old classics, Darren and Co rocked the f**kin' house down. When a band are this talented and friendly, for Dare have no qualms about talking their fans, perhaps the attention should be diverted from the 'f**kin' ring' to one of the best British bands in recent times – Phil Lynott's spirit lives on in Dare. **Rob, Sheffield.**



MAX CAVALERA... (Or, perhaps, a large dromedary)

RE: MAX CAMELERA – A MOTHER WRITES...

TO THE lovesick teenager craving for Max Cavalera, please do not degrade my son like that! He is not a bloody apple pie which requires to be covered in whipped cream. And another thing, if he did have whipped cream all over his luscious body, he'd lick it off himself. **Max And Igor's Mum.**

PS. You say you lust after hairy monsters – try your luck with this one pictured above.

Pic Ed Sirs

LARS ULRICH: guaranteed totally stapled-bollock free!

DANISH PASTRY!

AAARRRGGGHH!!!

Bloody 'ell! Can't you bastards do anything right?! Not only did you give away a free Metallica poster in ish 339 with a bloody great fold through Lars Ulrich's bollocks, but your latest offering (ish 363) has got a photo of him WITH A F**KING STAPLE THROUGH HIS HEAD! Have you c**ts got summat against the Danish or what? **Lorraine, Torquay.**

PS. How about a huge staple- and clothes-free photo of the horny little devil? (Or failing that, Mr Wet Underpants himself, Davey Dangerous? Phwoar!)

OUR READERS GRAB 'EM BY THE SHORT 'N' CURLIES

I JUST thought I'd let you know why Kerry King of Slayer is growing a beard – when it's long enough he's going to shave it off and stick it to the top of his head! **A Redundant Welsh Rugby Player.**

SINCE GUNS N' Roses see fit to slag anyone who says anything they consider to be wrong, should their new albums be retitled 'Abuse Your Delusions'? **Disillusioned Of Stevenage.**

TO PAT Badger of Extreme,
I want to cover your dick with honey and lick it off! **Debbie, Dublin.**
PS. I could do it without the honey!

WITH ALL the tabloid shite papers speculating about Freddie Mercury's health, I don't suppose they've noticed he's not getting any *younger*? **Doro Fan, Manchester.**

THE UNFORGIVEN

NEW SINGLE - OUT NOW

AVAILABLE ON 7" & CD

BOTH FORMATS INCLUDE A BRAND
NEW RECORDING, "KILLING TIME"
CD IS PART TWO OF THE COLLECTORS BOX
& INCLUDES "THE UNFORGIVEN" (DEMO)

VERTIGO

SCIENCE FACTION

There's no doubting that VOIVOD are a strange bunch of cyberloons. Only these French-Canadian 'dweebs' could construct a new album based around a space rodent created to replace the retired old space-dog from 'Nothingface', who's now 'working on Wall Street as a computer hacker'. Get ready for 'Angel Rat', says MIKE GITTER, the only cyberloon on the *K!* staff qualified to make the quantum leap into VoiVod's universe...

ANOTHER GIRL, another planet. Another album and VoiVod, French-Canadian cyberloons, the first rock band in the universe to take quantum physics into account, grow infinitely madder.

"Imagine if a butterfly flipped its wings in New York, it would grow into a hurricane in Tokyo," reckons 'Vod drummer and keeper of the concepts, Michael 'Away' Langevin. "That's the chaos theory. It's a new kind of science. It's too mathematic to write a song about – but we did anyway."

Par for the course for this lot.

VoiVod are true eccentrics with a fetish for hard science. Street punks who grew up in Jonquiere, Quebec in the shadow of North America's biggest aluminium factory and talked to trees. And listened as they talked back.

They're the band who named themselves after a tribe of bloodlusting medieval Norsemen, made one of 'em a bionic Judge Dredd type complete with his own post-holocaust landscape, collided some matter with some anti-matter and sent him spinning into a perpendicular miniature galaxy.

They've spent their past five records ('War And Pain', 'RRROOOAAARRR', 'Killing Technology', 'Dimension Hatross' and 'Nothingface') defying Newton's laws of motion with a heavily-wrought post-Thrash, proto-proggy stew that falls deeper into its own black hole as the years go by.

With a new album, 'Angel Rat', tucked amidst their physics texts, VoiVod, the strangest band in all possible universes, are back on earth.

"It's rock 'n' roll but not a cliché. We've got those ingredients and we use them as a trademark, it's just that we use them in a different way" – DENIS 'PIGGY' D'AMOUR on the new VoiVod LP 'Angel Rat'

SO, AFTER 'Nothingface', what's the old space-dog up to these days?

"He's resting," Langevin says.

"He retired," reveals Denis 'Piggy' D'Amour, portly guitar hero in pink high top sneakers. "He's married and lives in the suburbs."

"To a VoiVod-ette!" Away

VOIVOD (now down to a three piece): "We're part of a big machine... it would be stupid to stop now just because a bass player left"

Pic: Joe Giron

VOIVOD LIVE: defying Newton's laws of motion with a heavily wrought post-Thrash, proto-proggy stew!

Pic Kristin Callahan

offers, snickering. "And he has a dog! He works on Wall Street as a computer hacker!"

With singer Dennis 'Snake' Belanger, they break into hysterics. The joke was good but not that good. Somehow, you get the distinct feeling that if they didn't have a band to unleash their cyberpunk dreams upon, the three members of VoiVod would end up hopeless techno-nerds. Dweebs. As it is, VoiVod have applied their unhinged synchro-greased visions and triggered one of the most startling sounds to ever infect rock 'n' roll.

As for ol' VoiVod himself, "you always have to base your stories around a character, and it just becomes boring in the end," Away says. "We just got to a point where we want to have different characters like the Angel Rat – not only cyborgs and mechanical stuff. We didn't want to continue the story forever."

NO ONE said it was easy dealing out these megatons of ideas. Ask Jean-Yves Theriault, erstwhile VoiVod bassist 'Blacky', who took leave of the band after finishing work on 'Angel Rat'. A strange irony for the currently bass-less outfit who, at one point, stated VoiVod could never continue in any other form.

"We just can't stop now and restart with a new name," Away reasons. "Maybe before, but not now. We're part of a big machine: we sold 150,000 copies of 'Nothingface' and we're hoping to sell twice as many of the new one. It would be stupid to stop now just because a bass player left."

Instead, VoiVod intend to continue recording as a three piece and only bring in a fourth man for the touring.

VOIVOD AREN'T strangers to a universe of unexpected, left-field turns. From 'War And Pain's sub-Venomish ferocity to 'Killing Technology', which actually sounded like North America's biggest aluminium factory, to 'Nothingface's flirtations with William Gibson novels and Syd Barrett-inspired psychedelia, they've carved out a career centred around the abrupt and illogical.

The Terry (Rush) Brown-produced 'Angel Rat' is no exception. Bizarrely for VoiVod, it's the closest they've come to anything remotely straightforward – though 'Angel Rat' is accessible only in the broadest sense of the word. Whilst the likes of 'Panorama' or the title track do follow a sort of 4/4 logic, VoiVod are still VoiVod, trading in the absurd.

Says Langevin, "When I started to buy CDs again I started to buy back all those things I was listening to when I was younger, like Led Zeppelin and Alice Cooper. I found that playing simple rock was interesting again."

This is a point of view given further credence by Away's side-gig as drummer with 'Safety Dance' New Wave legends Men Without Hats!

"Just by playing and recording with them, I really got another perspective," he reflects. "So I applied that outlook to VoiVod."

"You can feel that it's still VoiVod in the chords," adds Piggy. "It's rock 'n' roll but not a cliché. We've got those ingredients and we use them as as a trademark, it's just that we approach them in a different way. No one's gonna call it Thrash Metal any more!"

'ANGEL RAT' accelerates from absolute normality to the utterly strange. VoiVod are still dreaming the dreams of weeping computers in fear of hostile viruses. Lines like *'Patterns of flat spirals/Spinning on a triangle/Wind on the schizophere/Nuage fractal appears'* ('Nuage Fractal') seem plucked from Away's midnight conversations with the computer he creates many of VoiVod's trademark images with.

This time, they've become fascinated with the

"We want to have different characters like the Angel Rat – not only cyborgs and mechanical stuff. We didn't want to continue the story forever" – MICHAEL 'AWAY' LANGEVIN

KONTINUEZ OVER

FACTION

FROM PREVIOUZ PAGE

infinitesimal patterns in nature that seem a million years removed from the yarns of world-destroying super computers, the Warriors Of Ice and Korgull The Exterminator, characters that populated VoiVod's earliest and bleakest landscapes.

Not exactly typical rock 'n' roll fodder, but then again, this is VoiVod, future-shock enthusiasts who borrow their lyrical ideas from science texts like James Gleick's 'Chaos: Making A New Science'. Good thing the tale of the VoiVod has come to its end. Even the band's namesake techno-warrior might have a tough time with this.

"Even in nature, you can see the fractal things," says Snake. "If you look at a tree, there's a shape that you can also see in the leaves."

"A branch is a small tree and on the branch is a smaller branch that looks exactly the same," adds Away. "The fractal designs are something I became aware of on my computer – random images that look like paisley but have a sense of logic to them. Chaos is a theory that they're using now to predict weather, earthquakes, things that appear to happen with irregularity. If you look at every earthquake since the beginning of the universe, it seems like there's a rhythm, a cycle."

PRECISELY THE logic of three *Quebecois* who tinker with computers, radio-controlled model cars and smoke *tons* of hash...

"The song 'Freedom' is a little bit science-fiction," Langevin continues. "There's a cloud of fractal designs coming to a planet with a bunch of viruses to f**k up their computer systems. 'Freedom' is from the point of view of the people living on this planet seeing this electric cloud coming to take them over."

Even tracks like 'The Prow', 'Golem' and 'Angel Rat', all of which are rooted in French fairy-tales, figure in Langevin's fractal view.

"The legend of the Golem, the artificial man, has been around forever," he mentions. "In ancient Greece there was a legend, in medieval Poland, Frankenstein movies, 'Terminator 2'... 'Golem' deals with that. This machine can dream.

"Fairy tales are totally like the chaos theory. The more I read different nationalities' fairy tales – Russian, Indian, Japanese, Irish, African – the more I've noticed that the stories are exactly the same, like they're all coming from the same source and being distributed all over the world."

VOIVOD THEMSELVES, however, have only left North America once – as support to the long-defunct Possessed on a 1986 European tour. Their gig at Camden's Electric Ballroom left England with a taste of things to come and the promise of a long overdue return – a vow that they once again make this year. Of course, VoiVod's ideas have broadened infinitely from those days, when the band appeared onstage in leather, bullet-belts and gas-masks and boldly (in ridiculous French accents) proclaimed their motto: To The Death!

"I don't think we're gonna play too much from back then," Away says, somewhat embarrassed. "We were still learning to play our instruments!"

So what's kept Canada's perpetrators of the computer-age disease from UK shores for so long?

"Last year, we wanted to come over but we had a confrontation with Noise Records," explains Snake. "They didn't do anything to promote us in Europe and England and we couldn't afford such a tour by ourselves – which is a shame because we know that there are people who have been waiting for us for a long time. Hopefully, this year."

Till then, brush up on your chaos theories...

"Fairy stories are totally like the chaos theory... they're all coming from the same source and being distributed all over the world"
– MICHAEL 'AWAY' LANGEVIN

DIAL M FOR METAL!

TAKE ONE lump of ergonomically designed, chin-friendly plastic, a length of curly wire and a dozen or so finger-tip sized buttons (whadaya mean, you've still got a round dial?!?), and you have all the ingredients for some serious ear-bashin'! Yup, yer very own phone is all ya need for an earful of Metal, petal! Look below an' you can see our entire hot rockin' directory...

TATTOOED LOVE BOYS (Garry Miélle): get a good earful of their fabby Glammy '...Nursery Rhymes' on 0898 336607/8/9!

• **Dial 0898 336606**
to tune into the very latest Heavy Metal news on our ever popular Newsline! *K!*'s quasi-legendary News Ed Jon Hotten will keep ya up to date and spin three hot discs too!

• **Dial 0898 336607**
to kop a load of tune one from the first of this week's killer-diller new releases on the Album Preview Lines!

Natch, this week's *numero uno* biggie is 'No Time For Nursery Rhymes', the wondrous new opus from Tattooed Love Boys!

• **Dial 0898 336608**
to get a second snippet of '...Rhyme'-ing slang!

• **Dial 0898 336609**
for the third Tattoo trembler!

• **Dial 0898 200103**
for the second of this week's killer preview treats! Dial this number to hear the first from frightwig wearers extraordinaire Britny Fox and their new LP 'Bite Down Hard'!

• **Dial 0898 200104**
for a second 'Bite...' at the Britny Fox cherry!

• **Dial 0898 200105**
for a third Fox-y track!

• **Dial 0898 448857**
for our mega Top 20 Metal Singles Rundown! If it's heavy an' happenin'... it's in *Kerrang!*'s up-to-the-minute Metal meltdown!

• **Dial 0898 448858**
for more mental mayhem with the madman of Metal: Krusher Joule! He raps! He chats! He even plays the odd record! This week Krusher tries manfully to take the pace with his ol' ex-Motörhead mate, Fast Eddie Clarke!

Calls cost 34p per minute off peak, 45p per minute all other times.

MICHAEL KELLY Smith of Britny Fox does a lotta hair-raisin' on 0898 200103/4/5!

QUEEN
ON VIDEO

BOX OF FLIX

GREATEST FLIX NOW DIGITALLY RE-MASTERED AND GREATEST FLIX II
SPECIALLY PRESENTED IN A LIMITED EDITION DELUXE BOX SET
2½ HOURS OF QUEEN'S GREATEST HITS

INCLUDES
FOUR RARE BONUS TRACKS
KEEP YOURSELF ALIVE • LIAR • KILLER QUEEN • NOW I'M HERE
PLUS SPECIAL COLOUR BOOKLET

GREATEST FLIX

KILLER QUEEN
BOHEMIAN RHAPSODY
YOU'RE MY BEST FRIEND
SOMEBODY TO LOVE
TIE YOUR MOTHER DOWN
WE ARE THE CHAMPIONS
WE WILL ROCK YOU
SPREAD YOUR WINGS
BICYCLE RACE
FAT BOTTOMED GIRLS
DON'T STOP ME NOW
LOVE OF MY LIFE
CRAZY LITTLE THING CALLED LOVE
SAVE ME
PLAY THE GAME
ANOTHER ONE BITES THE DUST
FLASH

GREATEST FLIX II

A KIND OF MAGIC
UNDER PRESSURE
RADIO GA GA
I WANT IT ALL
I WANT TO BREAK FREE
INNUENDO
IT'S A HARD LIFE
BREAKTHRU
WHO WANTS TO LIVE FOREVER
HEADLONG
THE MIRACLE
I'M GOING SLIGHTLY MAD
THE INVISIBLE MAN
HAMMER TO FALL
FRIENDS WILL BE FRIENDS
THE SHOW MUST GO ON
ONE VISION

VHS COLOUR HiFi DIGITALLY RE-MASTERED

PMI PICTURE MUSIC INTERNATIONAL

ALSO AVAILABLE : GREATEST HITS II - THE ALBUM, GREATEST FLIX II - THE VIDEO AND GREATEST PIX II - THE BOOK

WHAT A LOAD OF BALLADS!

If there's one record guaranteed to get the entire *Kerrang!* staff weeping into their severely chipped coffee mugs when it hits the office stereo, it's the self-titled debut from AOR giants VALENTINE. And when said band announced that they would be playing a gig at London's Astoria Theatre on November 8, we didn't stop blubbering for a week! Anyhow, in between boxes of Kleenex we got to thinking: just what *is* the greatest AOR ballad of all time? There were only three men soft enough to decide: PAUL ELLIOTT, JON HOTTEN and, making a tearful return to duty, DEREK 'DEL-BOY' OLIVER...

TEAR-JERKING BALLADS, in the words of immortal AOR guru and self-confessed 'plastered old tart' Derek 'Del-Boy' Oliver, do not come easy. To select a mere 20 from all of the musical tears shed over the years was a hard task for soft men. But decisions had to be made – and we were the men to do it!

Daring Derek laid down the guidelines for selection: 'The quintessential elements are these: a supreme vocalist, triumphant melody with chorus to match, harmonious but distorted guitar and, finally, a tremendous song written and played mostly on keyboards'.

We think we've been fluffy, pink and pompous enough in this quasi-perfect selection. We hope you agree. As never-legendary 'Mr And Mrs' host Derek Batey, an AOR man if ever there was one, may have put it: "Till next time, be nice to each other".

VALENTINE: 'a citadel for lovers'

Pic Annamaria DiSanto/Photofeatures

1. VALENTINE 'Never Said It Was Gonna Be Easy' (Giant, 1990)

Telling line: *'The days were long and the nights so strong.'*

JH: Well, this is it, a heady pinnacle in the long and tortured history of love. It begins thus: an utterly superfluous yet supreme keyboard wash, giving way to a wistfully-strummed acoustic refrain which builds through vocalist Hugo's lament of how AOR, naturally, enhanced his otherwise unpleasant adolescence. Nothing, though, can prepare the listener for the chorus. Vocals are consummately multi-layered, guitars are hard but fair, keyboards underpin it all with a mighty welter of sound. Valentine might look like a bad shipping accident, but this is a citadel for lovers. Indeed, such is the total irresistibility of this track, the *Kerrang!* office stereo once started playing it automatically, with no member of the *K!* staff standing anywhere near!

2. JOURNEY 'Faithfully' (CBS, 1983)

Telling line: *'And being apart ain't easy on this love affair, two strangers learn to fall in love again.'*

PE: Keyboard player/king birder Jonathan Cain begins Journey's classic on-the-road love song with some simple, intertwining piano lines; an air-pianist's dream. 'Faithfully' ends with pledges of 'I'm still yours' in Steve Perry's greatest bleeding-heart vocal, his voice soaring like a lone albatross (and not a duck).

3. FOREIGNER 'Waiting For A Girl Like You' (Atlantic, 1981)

Telling line: *'You're so good, when we make love, it's understood.'*

STEVE PERRY of Journey (left, with Neal Schon): 'quintessential in every sense of that overused adjective'

Pic Chris Walter

FM: 'such hurt, such longing... and what curly perms!'

Pic Paul Cox

JH: And who hasn't copped off with someone to this unapproachable classic? Gramm is so convincing, you can moan this one with feeling into a one night stand's ear, and she'll always be there for you. I once sang this to girl in a karaoke contest, and ended up marrying her.

Del-Boy: I am, not surprisingly, in total empathy with the sentiments expressed here, having, as a spotty youth, lived without love for more years than I care to remember. Paul Elliott take note.

4. AIR SUPPLY 'All Out Of Love' (Arista, 1980)

Telling line: *'I'm lying alone with my head by the phone, thinking of you 'til it hurts.'*

JH: Ultra-wimp extravaganza that's a must for victims of love everywhere. Begins almost inaudibly, but ends with a 60-piece orchestra going full-bore. It's rumoured that Air Supply were taken by dingos back in their native Australia, because the hard-man locals couldn't handle this band's sheer limp-wristedness.

5. FOREIGNER 'Down On Love' (Atlantic, 1984)

Telling line: *'Now love seems so far away, your skies are so cloudy and the tears come like fallin' rain.'*

PE: A lesser-known ballad from the 'Agent Provocateur' album, 'Down On Love' is Lou Gramm's lip-biting song of hope for anyone who's missing someone tonight.

6. JOURNEY 'Send Her My Love' (CBS, 1983)

Telling line: *'It's been so long since I've seen her face, you say she's doin' fine.'*

LOU GRAMM: 'in need of a good slap'

Pic David Wainwright

JH: Another glorious Perry/Cain highpoint. In the heartfelt words of the Oliver, 'Journey continue to astound, and defy time and space'.

7. FM 'Everytime I Think of You' (Epic, 1989)

Telling line: *'Why do we choose to be lonely, why do we choose to be sad?'*

PE: FM's first album 'Indiscreet' featured two achingly-titled tearjerkers, 'Love Lies Dying' and 'Frozen Heart', but 'Everytime I Think Of You', from the second album 'Tough It Out', is their greatest melodrama, even if the band didn't write it. Such hurt, such longing... and what curly perms!

8. FOREIGNER 'I Want To Know What Love Is' (Atlantic, 1984)

Telling line: *'In my life there's been heartache and pain, I don't know if I can face it again.'*

PE: A Number One, an Our Tune, and an AOR masterpiece as bittersweet as love itself. 'I Want To Know What Love Is' mixes rock and soul and builds from gentle understatement (at one point, Lou Gramm just sighs with the pain of it all) to one of the biggest finishes of all time as a gospel choir takes up the chorus.

9. MICHAEL BOLTON 'That's What Love Is All About' (CBS, 1987)

Telling line: *'There'll be times in your heart when the feelin' is gone, but ya keep on believing and ya keep holdin' on.'*

KONTINUEZ OVER

BALLADS!

FROM PREVIOUZ PAGE

JH: All hail Bolton, the voice of God on Earth. There is tragedy in every caress of his vocal chords. When you've loved and lost like Mike has...

Del-Boy: Bolton wades in with a victorious melody. A brilliant global statement, evocative and ultimately indispensable.

10. DIVING FOR PEARLS 'I Don't Want To Cry' (CBS, 1989)

Telling line: *'Every time I'm with you I'm living out a lie, everything about you still makes me want to die.'*

PE: The eponymous debut album by cult US AOR gods Diving For Pearls wasn't even released in the UK – a tragedy, as is one of that album's killer songs, 'I Don't Want To Cry', which yearns to the point of sheer masochism.

11. FOREIGNER 'I Don't Want To Live Without You' (Atlantic, 1987)

Telling line: *'Ooh... oh, without your love.'*

JH: Understatement is not oft used in the rather excessive world of AOR balladry, but here's the ultimate example. Even Del-Boy's copiously furred underbelly is rumoured to be less soft than this!

12. FOREIGNER 'Out Of The Blue' (Atlantic, 1987)

Telling line: *'It was so hard to hold on, but I never let go.'*

JH: Blue is the colour, and, yes, tragedy is the game. Lou Gramm is once again on timeless form. A melody as gloriously sculpted as Gramm's always spectacular curly hairdo.

13. FOREIGNER 'That Was Yesterday' (Atlantic, 1984)

Telling lines: *'I let you get away, haunts me every night and every day... life that we both could share has deserted me, left me in despair... but now I stand alone with my pride, fighting back the tears I never let myself cry.'*

PE: Another classic weepie from 'Agent Provocateur', and more turmoil in Lou Gramm's tragic love life.

MICHAEL BOLTON: 'a tragedy in every caress of his vocal chords'

14. DARE 'King Of Spades' (A&M, 1988)

Telling line: *'I can hear you through the silence, talking slowly to the wind, no-one ever sees the real you.'*

PE: Oblivious to the connotations of its title, Darren Wharton wrote 'King Of Spades' in memory of Phil Lynott. From Dare's AOR-tastic 'Out Of The Silence' opus, 'King Of Spades' is a sad but proud epic with a guitar break worthy of Lynott's beloved Thin Lizzy.

15. DAN REED NETWORK 'Stronger Than Steel' (Mercury, 1989)

Telling line: *'Forever isn't long enough to show you how I feel.'*

PE: Dan Reed is, of course, celebrated as the king of Funk Metal, but he can also write a big, old-fashioned tearjerker or two, and 'Stronger Than Steel', from the 'Slam' album, is his finest.

16. LOU GRAMM 'If I Don't Have You' (Atlantic, 1987)

Telling line: *'I never felt so much sorrow, don't know if I can face tomorrow.'*

JH: Gramm once again lost and lonesome, this time on his fabby solo debut 'Ready Or Not'. The voice of Foreigner once more proves in need of a good slap and to be told to pull himself together. Wallows in sorrow much as a hippo wallows in mud (or Del-Boy slops in a bath after a long day on the telephone).

17. JOURNEY 'Who's Crying Now' (CBS, 1981)

Telling line: *'Two hearts born to run, who'll be the lonely one?'*

Del-Boy: Surely a watershed effort in terms of succinctness, with an electrifying performance to match.

JH: Yup, Perry's poignant riposte to a lover who's spurned him never fails to chill. Surely quintessential in every sense of that overused adjective.

18. STYX 'Babe' (A&M, 1980)

Telling line: *'Babe, I'm leaving.'*

JH: Anyone with a name like Dennis DeYoung is bound to be soft as shite, and the man's magnificently wimpish nasal whine throughout 'Babe' does not disappoint. This whirlpool of cloying, sentimental slush elevated Styx to mass appeal from the cult obscurity they seemingly couldn't wait to return to.

19. MICHAEL BOLTON 'How Am I Supposed To Live Without You' (CBS, 1989)

Telling line: *'So tell me all about it, tell me 'bout the plans you're makin', then tell me one thing more before I go, tell me how am I supposed to live without you.'*

PE: As the title of this heartbreaker testifies, Sir Michael Bolton, The World's Greatest Living Human Being, is both a bad loser in love and a master of pathos. This is real foot-in-the-door, clinging-to-her-leg stuff.

20. RICHARD MARX 'Endless Summer Nights' (EMI, 1987)

Telling line: *'I remember how you loved me, time was all we had until the day we said goodbye.'*

Del-boy: Dicky Marx is no chum of mine on a personal level, and that haircut looks like it was chiselled out of a privet hedge, but his songwriting is a minor legend round these parts.

DEL-BOY: And now's just the right time to mention all those others bubbling just under, losers in love, but winners in the melody game.

Check out **Toto 'I Won't Hold You Back', Icon 'Missing', John Kilzer 'I Love You' and 'Heart And Soul', Night Ranger 'Sister Christian',** plus a whole heap of mind-numbingly obscure stuff like **Trillion, Shooting Star, Touch, Jeff Paris, Le Roux, Aldo Nova** (pre-'Blood On The Bricks'), **Giuffria, Eddie Money, Hotel, Player, Jimmy Davis, Loverboy, Alien, Benny Mardones, Idle Cure, Danny Spanos, Trickster, Tycoon** and **Margaret Becker...** over and out!

PENPALZ

LONELY SIX foot, blond, blue-eyed American seeks English rose into Tigertailz, Vain, Enuff Z'Nuff, Poison, Black Crowes etc. Contact: **Howard 'Teezer' Thorley, 7 Ludlow Drive, Melton Mowbray, Leics.**

MALE, 26, INTO Tyketto, Firehouse, Storm, Journey, Trixter, Megadeth seeks females for correspondence from anywhere on the globe. Looks not important. **Timbob, 7 Westfield Square, Goole, North Humberside DN14 6QR.**

FEMALE, 19, FROM Sweden, would like to correspond with females into Alice Cooper, GN'R, White Lion, Slaughter, Skid Row and many more. Write to: **Lena Atterhult, Ostmarksgatan 8, 123 42, Farsta, Sweden.**

I'M LOOKING for penpalz! I'm an 18-year-old Danish girl into Mötley Crüe, Richie Sambora and Guns N' Roses. Please write (with photo if possible) to: **Julie Sixx, Grottebjergvej 32, 5492 Vissenbjerg, Denmark.**

MALE, 18, LONG black hair, seeks female penpalz. I'm into Pussycat, Dogs, 'Tailz, Crowes, Vain, LA Guns, Hanoi, Enuff Z'Nuff, Throbs, Nasty Idols, Bang Tango, Skin 'N' Bones, Blackeyed Susan, Pretty Boy Floyd etc. So wherever ya may be, get writin' to me. **Tartin' Martin, 8 Lodge Walk, Inkersall, Chesterfield, Derbyshire S43 3DY.**

MALE (26) INTO most HM/HR bands including Skid Row, Thunder, Little Angels, the Almighty, Maiden and Vixen, seeks females for gigging and drinking. **Gary Saunders, 12 Lymington Gardens, Stoneleigh, Epsom, Surrey KT19 OLY.**

15-YEAR-OLD MALE rocker into everything from Bon Jovi to Testament seeks penpalz. If you're a female mad on Metal write to me. Reply guaranteed. **Jonny F, 12 Fordhouse Road, Bromsgrove, Worcs B60 2LN.**

MALE GLAMSTER, 17, into Poison, Tigertailz, Tuff, LA Guns, Faster Pussycat and some Thrash seeks girls with similar taste – Alannah Myles and Tawny Kitaen lookalikes especially welcome. I like nothin' but a good time! **Jon, Meadowside, School Road, Leedstown, Hayle, Cornwall TR27 6AA.**

MALE, 27, SEEKS anybody into Starz, Angel, Sammy Hagar (pre-Van Halen). American and British replies especially welcome but ALL letters answered. If you're interested, contact: **Dave Jarvis, 15 Willison Road, Elizabeth South, South Australia 5112.**

16-YEAR-OLD FEMALE would like to hear from all males into Anthrax, Metallica, Slayer, Obituary etc. If you're into loud music and a good time then please write to: **Dale Foster, 15 Park Road, Hindley, Wigan, Lancs WN2 3RU.**

MALE, 20, INTO Metallica, Iron Maiden, Queensrÿche, GN'R etc, looking for female companion and others with same interest for friendship. **Jack, 337 Footscray Road, New Eltham, London SE9.**

FEMALE, 13, INTO New Model Army, Napalm Death, Exploited, Ministry, Godflesh, Faith No More, Skid Row and more seeks penpalz of any age. Write to: **Hayley, 25 Highfield Green, Bury Lane, Epping, Essex CM16 5HD.**

I'M 21 AND looking for penpalz of any age and an open mind who love Sepultura, Metallica, Testament, GWAR, Anthrax, White Trash, Dio, MOD, Extreme, Manowar, Atom Seed, Little Caesar and Metal Church. Write to: **Christie Vandenberg, 10 David Place, Edgeworth 2285, Newcastle, NSW, Australia.**

FREAKED OUT, creative, cute doll is longing for pretty, long-haired guys from out of nowhere. I love Extreme, Vai, Skids, Ozzy and Zep! Pic wanted! **Francis Berger, Taubeush 8, 58 Hagen 1, West Germany.**

TWO INTELLECTUAL females, 17, seeking males/females anywhere to liven up our lives. Into Judas Priest, Metallica, FNM, Anthrax and most Thrash. No Glamsters!

Write to: **Lisa and Theresa, 26 Swan Lane, Evesham, Worcs WR11 4DP.**

REKORDZ

A Bite of what you fancy

BRITNY FOX (Billy Childs, Michael Kelly Smith, Tommy Paris, Johnny Dee): they're back! Their guns are loaded! They rock with a certain bozo charm! And – most importantly – there's no pieces of cheese around to cause those nasty arguments!

BRITNY FOX
'Bite Down Hard'
(EastWest 7567917901)

KKKK

IN RESPONSE to the person who asked me what the tape my headphones were plugged into was like, I offer up the track listing for their perusal.

"Just read the openin' titles to Side One and Two," I suggest.

'Six Guns Loaded'. 'Shot From My Gun'. Riiiiiiight.

Yessiree, the men in the serious syrups are back – Britny Fox! Christmas comes early for Dave Reynolds, whereas the celebration of Britny's third opus 'Bite Down Hard' to the Zell is akin to somebody remindin' me it was nine years to the day I had that ingrown toenail removed.

So, anyway, this is it! The trial by (gun) fire for new vocalist Tommy Paris. Remember what happened? Old screamer 'Dizzy' Dean Davidson left the band after mucho ballyhoo when he socked guitarist Michael Kelly Smith an' went bonkers after somebody scoffed a piece o' cheese which was too big. You know, the usual stuff...

'Six Guns Loaded' is pretty much the shape of the sonics to come on this baby. A bat outta hell ridin' a Harley an' brandishin' a chainsaw. Yeah. Really. That subtle. An' new gun Paris unsurprisingly can scream like a lobster bein' boiled alive at the drop of a wig. Ditto for 'Louder', except Britny go easier on the explosions.

A more menacin' strut is da groove for 'Liar', while 'Closer To Your Love', with its user-friendly chorus an' well effective backin' vox, coulda been headin' for hit singlesville if it wasn't quite so all-out bam-a-lam. But credit to the Fox boys for stickin' to their (much loved) guns.

'Over And Out' is a fair enough colour-by-numbers pomp excursion, an' lightens the mood somewhat for the flipside macho mayhem of 'Shot From My Gun'. Mixin' it up next comes the churnin' guts of 'Black And White', which nudges us up to another pomp romp with 'Look My Way' – a marshmallow pizza with a crusty base.

'Lonely Too Long', complete with sub-Angel chorus, burns a trail in every direction with tasty lead work, big riffs an' Mount Olympus drummin'. Another prime example of the controlled recklessness of a lot of this album.

Which brings us to their cover of the Sensational Alex Harvey Band's 'Midnight Moses', 'Bite Down Hard's partin' shot. Or should that be partin' of the red C? Cough. Yeah. Right. So we bail out on this one with cocksureness, tough pouts an' Bon Scott-isms-a-go-go. You know, the usual stuff...

But, hey, I'd heard Britny Fox had some Mott The Hoople in their soul. Ol' Dizzy Dean must've packed that particular influence an' taken it with 'im to his new Blackeyed Susan outfit. Shame.

Whatever, 'Bite Down Hard' rocks with a certain bozo charm. And as for my rating, after a steward's enquiry the photographic proof disclosed that this Fox got to that fourth K by a nose.

RAY ZELL

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

ENTOMBED
'Clandestine'
(Earache MOSH 37)
KKKKK

THE PAIN returns.

AAARRRRGGGGGGHHHH!! Baby-faced Viking death-gods Entombed are back with the hateful thing that swings. The spectacular volleys of violence. The grooves of gore. With 'Clandestine', they've not only tapped into the super-downtuned stuff that makes Slayer virtually peerless, but they've also managed to infuse their expert arrangements with a punchier knack for melody and a more naked aggression.

No, it doesn't drill with the same straightforward bloodlust as the excellent 'Left Hand Path'; 'Clandestine' is a broader, much bolder affair. *'There is no God'*, offers a sampled Vincent Price as opener 'Living Dead' comes burning out on hot rails from hell, a roar of hideous guitar tones and articulate malevolence. From there it spins into something uglier than anyone could have possibly imagined.

Entombed dip and sway through their avalanche of sound, and 'Sinners Bleed' comes out like a caustic drill-press of Uffe Cederlund and Alex Hellid's meaty riffs. While they've certainly advanced technically, that doesn't translate into anything near a sense of polish in Tomas Skogsberg's visceral production.

And for those who had their doubts as to whether new vocalist Johnny Dordevic (ex-bassist for fellow Swedes Carnage) could match LG Petrov's throaty hostilities, fret not. The man is the living embodiment of malice. A deep pit of angst and anger *à la* Carnivore's Pete Steele. A voice as unsettling as Entombed itself.

'Clandestine' is a brutal dream. In a year that's brought a deathly flood of product, Entombed have delivered twice what the competition's guaranteed. Simply, the state of the ugly art.

MIKE GITTER

GILLAN
'The Very Best Of Gillan'
(Music Club MCCD022)
KKK

AREN'T THESE greatest hits packages a trifle dubious when the artist in question is about to embark on a major tour? One can't help but wonder where the money's going. In fairness, however, this package has been well put together, and apparently Music Club are only gonna be asking £5.99 for the CD and a piffling £3.99 for the cassette. For 16 tracks and over 70 minutes of music, you can't really complain.

The first 10 tracks deal with the Tormé era of Ian Gillan's ever-patchy solo career, and it's pretty obvious that Bernie was never entirely comfortable. The fierce chunkiness of his riffing, so prevalent on those old Tormé albums, wasn't at all evident on the Gillan records, doused as they were in Colin Towns' often irritating keyboard whirls.

The blues of 'If You Believe Me' seem kinda cumbersome, and the best of the early stuff is the aggressive 'Roller' and the more eloquent, thoughtful 'Mutually Assured Destruction'.

Typically, it was the covers of 'Trouble' and 'New Orleans' that were most successful for the band, although Stevie Wonder's 'Living For The City' was a real dark horse. A total flop in the charts, it hardened the Wonder original, invoking a grittiness that renders it all the more viable.

Finally, Gillan (who shouldn't be allowed to have such a full head of hair at his age) serves up a few songs featuring Maiden man Janick Gers, and caps it all with an excellent live rendition of that dear old chestnut 'Smoke On The Water'. *Kerrang!*'s Neil Jeffries provides some explanatory sleeve notes regarding the various line-ups and releases, and I've no doubt that this fitting memorial of Ian's pre-Sabbath solo ramblings will go down well with the diehards.

STEVE BEEBEE

PAINKILLER
'Guts Of A Virgin'
(Earache MOSH 45)
KKKK

AS WITH any project John Zorn (the intrepid alto-sax avant-jazz mutilator) gets involved with, the result of Painkiller's *ad hoc* weekend in the studio is a searing, sax-driven confirmation of the power of noise-as-horror, the all-engulfing pitch black inevitable. More havoc wreaked, more of the supreme anti-pop gestures made.

Jam the transmission. Block the code. Prevent sense from being made. John Zorn stopped making sense long ago; he's making noise and doing it with enough zest to make the houseplants shrivel up and die, and to give the family cat a very nasty aneurism.

'Guts Of A Virgin' is a supremely perverse and ugly record. It trades in the sort of punishing tempo-bludgeon that drummer Micky honed in Extreme Noise Terror and later imbued Napalm Death with. Interspersed with its share of hateful, cacophonous dirges – 'Handjob' coming across like the sound of music dead set on its own destruction – 'Painkiller' is a studio jam that just plain hurts.

Song title of the week: 'Purgatory Of Fiery Vulvas'. Neat, huh?

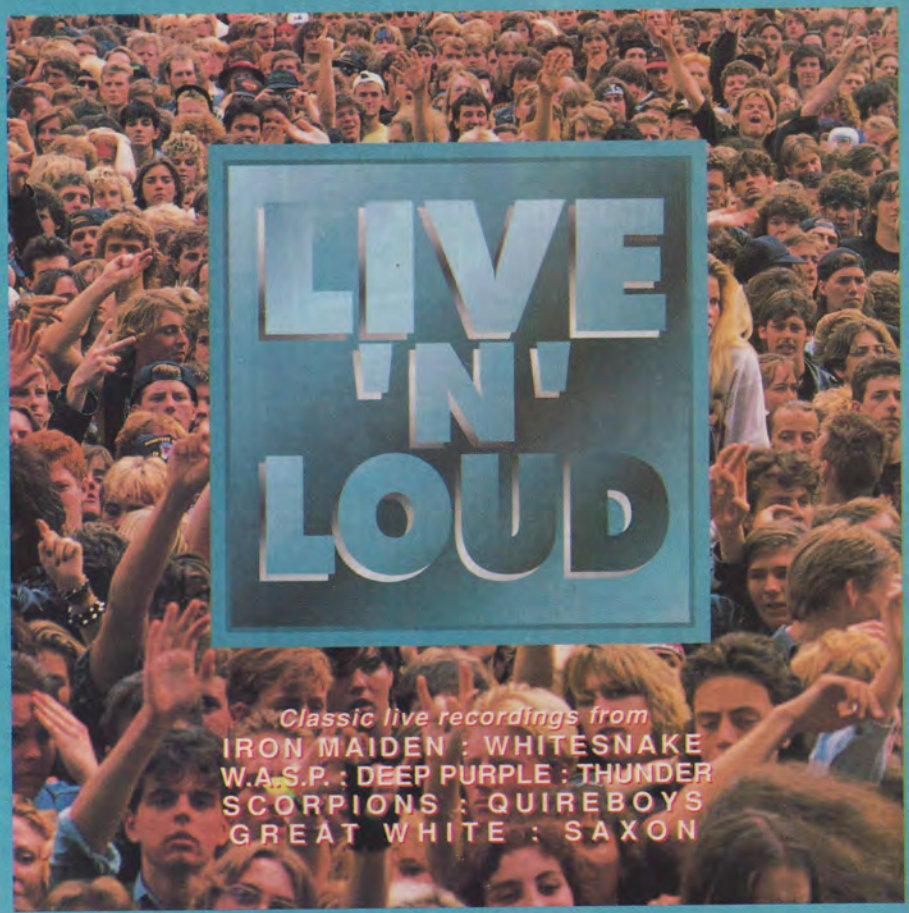
MIKE GITTER

ROCK AT IT'S BEST

LIVE 'N' LOUD

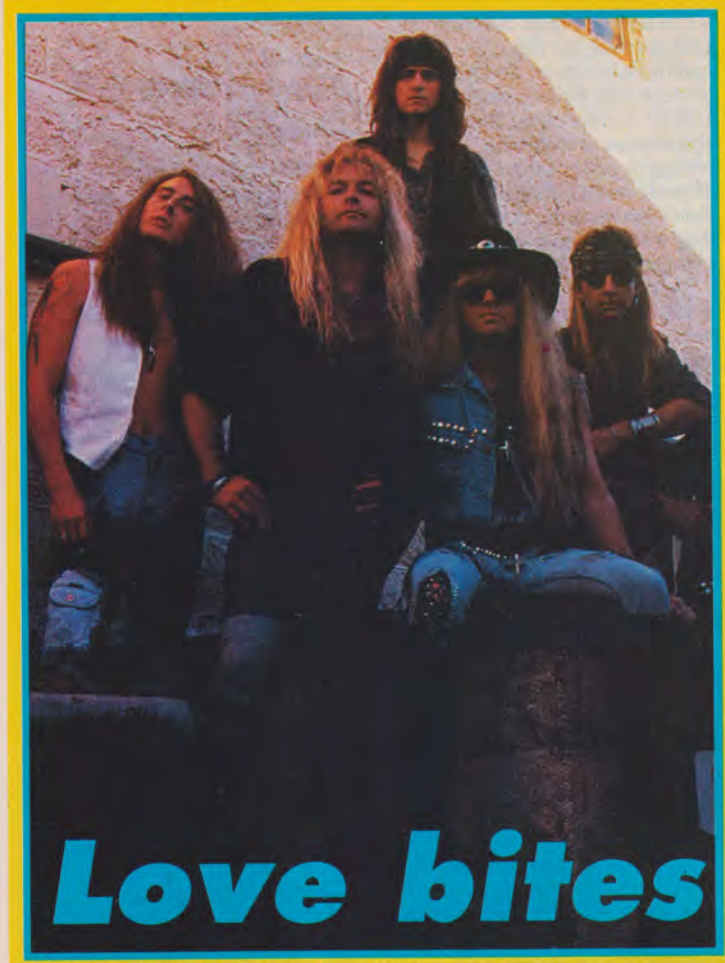
Available at Mid-Price from all good record stores on LP : CASSETTE : CD

Researched & Compiled by MICK WALL



Fame

EMI



TATTOOED LOVE BOYS: in lust-filled trouser snake scare!

TATTOOED LOVE BOYS
'No Time For Nursery Rhymes'
(Music For Nations 120)

KKK

YOU KNOW ME, I've never made it a secret that I have little enthusiasm for British rock 'n' roll, but I have always loved stadia rock ever since Kiss and Angel replaced the Sweet and Slade as my heroes at an early impressionable age. Frankly, 90 per cent of the current crop of home-grown rock 'n' roll boys do nothing to excite my hot and heavy blood.

Tattooed Love Boys, up 'til now, have been a second-rate band on a roller-coaster ride to nowhere. Poor product in the past, line-up changes and a world tour that never seemed to get past Charing Cross Road have all contributed to the Tatts becoming a bit of a joke. Spinal Tap lived in Southend. A pity really, because they're nice blokes who try hard – but as that Australian bunch of tattooed urchins once said, nice boys don't play rock 'n' roll.

But those enterprising folk at Music For Nations have flung some money the Tatties' way, given 'em free rein to make a record, and 'No Time For Nursery Rhymes' is the result. It won't elevate them to God-like status, but it really ain't that bad. The Tatts are no worse than half-a-dozen other British acts pretending they come from North Carolina instead of North Finchley. There are moments here where they annoy the hell out of me for trying something that's not from the soul ('Mystery Train', 'Blood On Roses'), but this LP is a more mature offering from this band – and we can't all be as perfect as Tall Stories.

Garry Miélle's sleazoid non-vocals slither across this album like a lust-filled trouser snake wanting to grub about (© Andy Copping) in every nook and cranny. The title track has the guitars slung low, 'Real Long Way' is a fag-in-mouth strut and Faster Pussycat vibe, while 'Breakdown Dead Ahead' rocks with all the subtlety of a 10-ton, uh, heavy thing.

'Doin' Damage' comes over with a Thin Lizzyish groove, mainly due to the twin guitars, 'White Lightning' has an equally retro feel, and 'Snakebite' is trashy sleaze that isn't about the drink but about Garry hitting back at his critics with a bit of a vicious right hook. Ouch!

The unmixed tape of this album had a better, trashier feel than the finished product, and thus was a bit more to my liking, but the Tatty Love Boats are certainly not as crap as you may have heard elsewhere.

DAVE REYNOLDS

HM GEAR

PO BOX 157, LINCOLN LN6 3RU

HOTLINE 0522•500•577

OUR PHONE LINES ARE OPEN MON-FRI 9.30-6.30 & SAT 9.30-12.30

JEANS • JACKETS • DRESSES • SKIRTS • TYE DYE • COWBOY BOOTS • STUDDED LEATHER

FREE!

FULL COLOUR HM CATALOGUE

RING NOW FOR YOUR FREE COPY OF OUR 40 PAGE COLOUR CATALOGUE WITH THE BIGGEST & BEST RANGE OF QUALITY PRODUCTS FOR THE HEAVY METAL FAN! PLUS! FREE 12 PAGE COLOUR TOUR SHIRT CATALOGUE. DIAL THE HOTLINE ABOVE.

FLAGS • CAPS • POSTERS • PATCHES • BADGES • JEWELLERY • SHADES • BANGLES • STUDS

WIN THIS BIKE

ANSWER THE 4 SIMPLE QUESTIONS & YOU WILL BE ASKED TO LEAVE YOUR NAME & ADDRESS TO ENTER OUR DRAW

ALTERNATIVE PRIZE KAWASAKI AR50 & £100 CASH

JUST DIAL 0898 886 911

WIN!

ELECTRONIC KEYBOARD WORTH OVER £350

0898 886 955

JUST ANSWER 4 SIMPLE QUESTIONS ON ROCK, SPORT & GENERAL TRIVIA

CALLS CHARGED AT 36p PER MINUTE CHEAP RATE 48p PER MINUTE ALL OTHER TIMES

OUR PHONE LINES ARE OPEN MON-FRI 9.30-6.30 & SAT 9.30-12.30 TO:

- TAKE C.O.D. OR CREDIT CARD ORDERS FOR ANY OF OUR PRODUCTS (SAME DAY DESPATCH BEFORE 2PM)
- OR RING OUR 24 HOUR RECORDED HOTLINE (CATALOGUE OR PRODUCT ORDERS) 0898 886910 OR ORDER BY POST
- PRODUCT ORDERS: SEND IN YOUR ORDER, TOGETHER WITH A CHEQUE OR POSTAL ORDER, PAYABLE TO HM GEAR, NOT FORGETTING, SIZES & YOUR NAME & ADDRESS. PLEASE ADD P&P:

P&P RATES:
EUROPE DOUBLE
WORLD AIR x 6
WORLD SEA x 3

0-£10 ADD £1.00
£10-£15 ADD £1.75
£15-£25 ADD £2.50
£25-£50 ADD £4.00
£50 AND OVER ADD £6.00

NEW SHIRTS JUST IN

M743	REVENANT-PROPHECY OF A DYING WORLD	£9.95
M733	ENTOMBED-CLANDESTINE	£9.95
M741	MOTLEY CRUE-HISTORIC	£9.95
M742	EXTREME-BAND	£9.95
M736	GODFLESH-RAZOREYE	£9.95

OTHER NEW SHIRTS

USA237	TRIXTER-CARTOON BAND	£11.95
USA238	STEVE VAI-PASSION & WARFARE	£11.95
M732	ENTOMBED-CRAWL	£9.95
M740	VAN HALEN-F.U.C.K	£9.95
M734	EARACHE-TOTAL GRIND	£9.95

RICHARD MARX
'Rush Street'
(Capitol 068-7 95874 1)

KKK

RICHARD MARX is married to a star of 'Dirty Dancing'. Well, he would be, wouldn't he? He wrote Cliff Richard's 100th single, and is being considered for entry into the Guinness Book Of Records as the first solo artist in rock history to reach the US Top Five with his first seven singles. So Guns N' Roses haven't changed rock 'n' roll after all.

The first of Marx's US hits, 'Don't Mean Nothing', is a geeky rocker, but he's famed more for his balladry; tender, bittersweet things like 'Hold On To The Nights', 'Right Here Waiting' and, in at Number 20 in the Greatest AOR Ballads Of All Time chart, 'Endless Summer Nights'. Inevitably, it's the softer material on Marx's third LP 'Rush Street' that shines.

Tina Turner may have described Richard as "the best American songwriter to emerge during the '80s", but he's the least convincing rocker of his generation.

A half dozen of these tracks rock out, poorly. Marx's two strongest uptempo numbers are the kinda-bitchin' 'Satisfied' and the sleek 'Should've Known Better'. The best that 'Rush Street' has to offer are 'Take This Heart', smooth like 'Should've Known Better', and 'Love Unemotional', which takes a middle ground between 'Satisfied' and the rock 'n' soul of Hall And Oates. 'Streets Of Pain', meanwhile, is so dumb and so Metal that Richard got the Crüe's Tommy Lee in to drum on it.

'Rush Street' is named after the place in Marx's native Chicago where he allegedly "discovered his calling" in the famous blues clubs. Marx reckons his new songs "have traces of jazz and rhythm and blues", but the only black musics echoed in 'Rush Street' are a little contemporary funk and soul. King Of The Crooners Luther Vandross sings back-up on a couple of songs, including a beautiful shadow vocal on the sighing 'Keep Coming Back'. Other, erm, heavyweight guests include Billy Joel, Steve Lukather and, somewhat surprisingly, the Tubes' Fee Waybill.

'Calling You' and 'Big Boy Now' (easy, Bonk) are state-of-the-art AOR, 'Chains Around My Heart' is another classic self-pitying ballad, but the finest of these songs is 'Hazard'. Its understated music is reminiscent of George Michael's 'Hand To Mouth', while the lyric – the tale of a loner who finds love but ends up accused of his girlfriend's murder – is heavier than anything you'd expect of Richard Marx.

So, one great song, a few good ones, and a load of crap. 'Rush Street' is, as they say, that difficult third album. *PAUL ELLIOTT*

The cheapest trick of all?

CHEAP TRICK: roll up for the magical money disappearing act!

CHEAP TRICK
'Greatest Hits'
(Epic 469086)

KKKK

(for the songs)

K

(for the concept)

AFTER A decade-and-a-half of nonsense, decadence and near excellence, let's face it – one piddlin' 12-track album is hardly gonna do justice to Cheap Trick's 13-LP career! Mind you, it sounds like Japan had the right idea, as the land of the risin' currant bun has just released a lavish CD box set with booklet, free trip to Mars, etc.

And where are the collectables? CT have a plethora of B-sides 'n' unobtainables to be plundered, but all we get here is a rendition of the Beatles' 'Magical Mystery Tour' (which, natch, is exquisite beyond compare!) as an opener. From there on, however, everything's as cold turkey as on the original albums – not a remix, alternative version, remasterin', unreleased live track or *a capella* barbershop rendition in sight. NO FUN!

Yep, an as-sober-as-its-inspirin'-title release from Epic Records here, saved only by the quality of the material itself: 'Dream Police', 'I Want You To Want Me', 'Surrender'... Need I go on?

As a sampler for the uninitiated, this package is, of course, divine. But for the diehard fan it's a bitch, as unless Epic release 'Magical Mystery Tour' as a single, you've gotta fork out for the whole deal. A cheap trick indeed.

I love it, I love it not, I love it, I love it not... ***RAY ZELL***

CEREBRAL FIX
'Bastards'
(Roadracer RCC9286)

KKKK

CEREBRAL FIX are one of the more refreshing Death Metal exponents around, particularly out of the British Death/Grindcore axis.

Whereas most of their peers are content to blur riffs into oblivion on a bed of warp-drive blast speed drumming, or twist each song through so many time changes that you need a roadmap to follow 'em (which is never provided), Cerebral Fix write songs that are catchy as can be within the melody-resistant confines of Death Metal.

In other words, I'm about to compare 'em to Celtic Frost again, as I've done before. There's no doubt that the Frosties, circa 'To Mega Therion' and 'Emperor's Return', have had an impact on the, er, Fixies. But Simon Forrest's vocals are more insectile and almost less obscure than Tom Warrior's, while the arrangements are more aggressive and punky than Frost's apocalypse-now funeral marches.

I like the approaches of both bands, but the way Cerebral Fix do it makes 'em one of the punchier outfits on the current Death Metal circuit.

'Veil Of Tears' is a well-crafted epic, while 'Return To Infinity' literally stomps along on a driving, mid-paced riff. Cerebral Fix never feel the need to resort to all-out speed or multiple changes to prove their point. As a result of that, they carry the torch for the mid-'80s peak of Death Metal, before all the silliness started – and as such they're more than okay by me.

DON KAYE

THEE HYPNOTICS
'Soul, Glitter And Sin'
(Beggars Banquet 07863-61079-4HA)

KK

I WAS impressed by Thee Hypnotics' earlier work 'cause it captured a nostalgic sound and vibe. Playing 'Come Down Heavy' was one of the closest experiences to dropping the needle on an Iron Butterfly or Atomic Rooster album I'd enjoyed in a long time.

But now I have to say that the euphoria has died down. Many other bands have also taken the sounds of the '60s and '70s, and with this LP Thee Hypnotics are walking the same territory again.

Which I might not mind so much if the damn thing wasn't so fuggin' dissolute. 'Kissed By The Flame' and 'Samedi's Cookbook' are all very druggy and trippy, but neither is a real song.

'Shakedown' provides some opening interest, but there's little else after that. 'Soul Accelerator' is intermittently menacing, and the REM-ish 'Coast To Coast' takes you by surprise just 'cause of its delicate structure.

Unfortunately, Thee Hypnotics have spent more time on capturing the sound and amosphere than on writing good songs. That is their biggest sin of all: all glitter and no soul.

DON KAYE

MAD MONSTER PARTY
'Ten Lovers'
(Danceteria 440)

KK

LUDWIG VON 88
'Ce Jour Heureux Est Plein D'Allegresse'
(HHLP9015)

K

PRESUMABLY, THE reason none of Mad Monster Party are credited on the LP is so you can't slag any of them off in person – but, believe me, they deserve it.

Kicking, or rather dribbling, off with 'Playtime', we are first subjected to naff harmonies and weak riffs. Then, they do their best to sound like the Buzzcocks, before finally leaving us with a lame attempt at the Fall.

If Mad Monster Party were a colour, they'd be grey; if they were a politician, they'd be John Major; and if they were two words, they'd be f**king and boring in that order. They only get two Ks because Ludwig Von 88 are much, much worse.

I won't even try to describe the (so-called) music to you – just take my word that it's very unpleasant. Suffice to say that it's all sung in French and there are lots of horrible parpy trumpet noises on it. Start filling in the Channel Tunnel at once. ***MÖRAT***

DPA

fIREHOSE

"flyin' the flannel"

THE NEW ALBUM
OUT NOW
CD · CASSETTE · LP

THE TOUR
OCTOBER 29 GLASGOW THE MAYFAIR
30 LEEDS DUCHESS OF YORK 31 BRUM EDWARDS
NOVEMBER 1 LEICESTER PRINCESS CHARLOTTE
2 LONDON MARQUEE 3 BRIGHTON ZAP

COLUMBIA 468422 2 · 4 · 1

SUCKING YOU INSIDE...

SKIN CHAMBER

"WOUND" LP/MC/CD RO9274 1/4/2
Produced By Bryan Martin & Skin Chamber
featuring members of Controlled Bleeding
"This is arguably the most extreme album I've heard this year, taking no prisoners and offering no solace to an avalanche of brutality and malevolent practice" — Thrash 'n' Burn 5/5

GORGUTS

"CONSIDERED DEAD" LP/MC/CD RC9273 1/4/2
Produced By Scott Burns
"Canada enters the Death Metal fracas with a band who display an efficiency in this genre that is both unnerving and tight-fisted" — Metal Forces 7.0/100

...OUT

R/C
SOME MUSIC WAS MEANT T' STAY UNDERGROUND
ROAD RACER RECORDS

FM
'Takin' It To The Streets'
(Music For Nations MFN 119)

KKKK

BRITAIN'S BEST loved AOR gods (with the exception of Magnum) FM have taken their time delivering this third album, but it's been time well spent.

'Takin' It To The Streets' could have done with more uptempo songs and a healthier dose of crashing riffs from new guitarist Andy Barnett, but if you fans of slick, Americanized melodic rock crank this up and crack open a couple of cans of your favourite love potion, you'll love it.

The hugely underrated Steve Overland is the big star of FM in 1991. His smooth vocals add the topping to instant anthems like 'I'm Ready', 'Dangerous Ground' and 'Bad Blood', then complete the passion with the latest in a long line of Kleenex-sponsored rock ballads, 'Only The Strong Survive'.

FM also add a funky groove to their playing these days, most noticeably on 'Girls Gone Bad', which comes over a bit like Stevie Salas, and the interesting arrangement of 'Heard It Through The Grapevine' (their first single). 'Crack Alley' harks back to the atmospherics of the debut album 'Indiscreet', and would be the best track on the album if it wasn't for the double bill of 'Just Can't Leave Her Alone', that grinds on a dirty, boogie-touched riff, and 'She's No Angel', which returns us to the days of pure plodding arena rock.

'Takin' It To The Streets' sees FM back and biting. Wimp rock? Nah. These days FM are aggressive and looking to rub the noses of those who've written them off – including me – right in the dirt. ***DAVE REYNOLDS***

JOHN MELLENCAMP
'Whenever We Wanted'
(Mercury 510 1511)

KKKKK

MELLENCAMP BEGAN his recording career as Johnny Cougar, the name an invention of his first manager. By 1982 he was plain John Cougar, and had a huge hit album on his hands. 'American Fool' included the singles 'Jack And Diane' and 'Hurts So Good', and thrust Cougar into the Springsteen/enormodome bracket. That LP was his first classic rock 'n' roll album, and was followed by many more, beginning in 1984 with 'Uh-Huh', arguably *the* rock 'n' roll album of the '80s. 'Uh-Huh' was also the first record he made after suffixing 'Cougar' with his born surname, Mellencamp.

During the late '80s, Mellencamp added to his simple, Stonesy rock 'n' roll elements of country music, supplementing the regular rock unit who'd cut 'American Fool' with accordion, violin and a couple of tambourine-rattlin' girl singers. There's a strong country flavour to the soundtrack album Mellencamp has just made for his forthcoming movie debut, but the boy from Bloomington, Indiana ain't retiring to a porch chair. 'Whenever We Wanted', a straightforward Mellencamp release, reverts to the hard-rocking style of 'American Fool'; no squeeze-box, no fiddle, just loud guitars and a little tin whistle on the title track.

If you've heard the single 'Get A Leg Up' – one of the few good, ballsy records to get daytime radio play lately – you'll have a fair idea of what's on here; cool but tight, thumping, riffy three-to-four-minute joyrides. 'Last Chance' has a tang of smoky blues, but the other nine cuts rock like the self-confessed 'Little Bastard' Mellencamp is.

No mess, no fuss, no flash, no shit. 'Whenever We Wanted' is just honest, gutsy, punchy rock 'n' roll. 'Uh-Huh' was recorded in just 16 days, and this album has a similar feel of vibrancy and spontaneity. Mellencamp believes that his simplest song will be his best and, likewise, no one overplays on these songs.

These aren't the greatest songs John Mellencamp has written – none can match 'Uh-Huh's anthem for America's estranged, 'Pink Houses' – but this is still one hell of a rock 'n' roll album. ***PAUL ELLIOTT***

WALTER TROUT BAND
'Prisoner Of A Dream'
(Pinnacle/Provogne PRD 70262)

KKK

BEING THE pitiful romantic fool that I am, the second album from 'boring old fart' Walter Trout came as a pleasant surprise. Of course, Trout holds about at much rock cred as Erasure cretin Andy Bell, but he is, if nothing else, a true bleeding heart with a slowhand guitar.

However, Mr Trout is quickly gonna be an endangered fishy if he thinks he can pull off uptempo numbers like 'False Alarm' and 'Victor The Cajun'. With such a laid-back and passionate guitar style, he should be exploiting his proper strengths – his fluent, emotional soloing washed up on Daniel 'Mongo' Abrams' classic-sounding Hammond. When Walter Trout plays da blooze, you can't help but listen – and pretty heartbreaking stuff it is too.

One cannot doubt the sincerity of 'Love That We Once Knew', so masterful is the delivery, while 'Love In Vain' boasts the traditional references to the stations, last trains and breaking down in tears on the platform. With 'Earrings On The Table' you're forced to go through it all again, and I'm really beginning to wonder whether Walter has a business deal with Kleenex.

Give it a try – you might just surprise yourself. ***STEVE BEEBEE***

THE SCREAM

LET IT SCREAM

PRODUCED BY EDDIE KRAMER

LP • MC • CD

INCLUDES

'MAN IN THE MOON' & 'OUTLAW'

SEE THEM LIVE AT THE ASTORIA ON DECEMBER 6TH

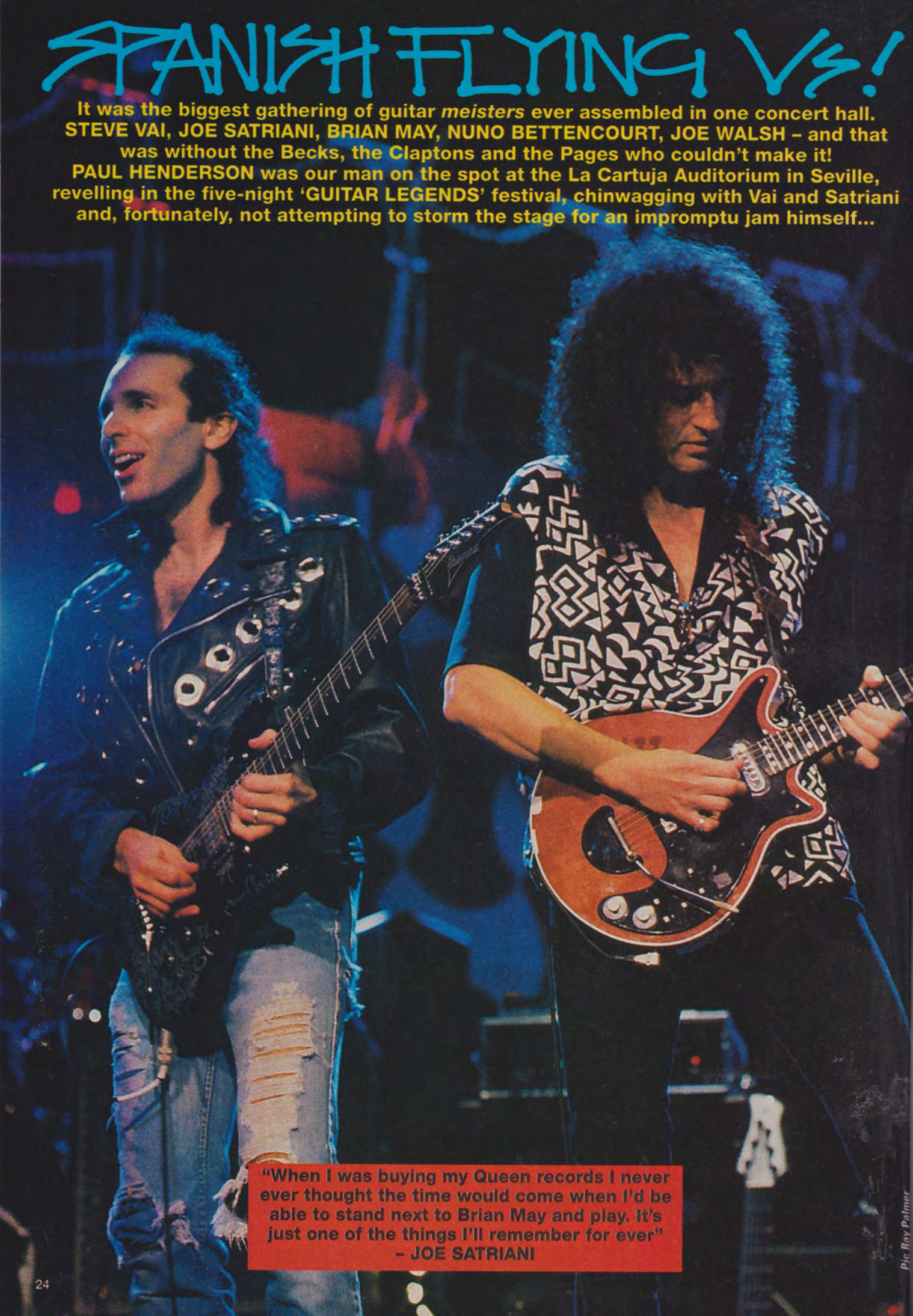
Tickets available from the Box Office and all usual agents

"There's no doubt about it, lead singer John Corabi is tomorrow's front page news...I can't help think that when The Scream catch on, MTV won't know what's hit it." *METAL HAMMER*

"This is no two-bit image band ...these boys can really deliver the goods." *KERRANG!*

SPANISH FLYING Vs!

It was the biggest gathering of guitar *meisters* ever assembled in one concert hall. STEVE VAI, JOE SATRIANI, BRIAN MAY, NUNO BETTENCOURT, JOE WALSH – and that was without the Becks, the Claptons and the Pages who couldn't make it! PAUL HENDERSON was our man on the spot at the La Cartuja Auditorium in Seville, revelling in the five-night 'GUITAR LEGENDS' festival, chinwagging with Vai and Satriani and, fortunately, not attempting to storm the stage for an impromptu jam himself...



"When I was buying my Queen records I never ever thought the time would come when I'd be able to stand next to Brian May and play. It's just one of the things I'll remember for ever"
– JOE SATRIANI

Pic: Ray Palmer

"To play 'The Animal' live, with that sound at the back of you, is one of the most erotic audible experiences for me..." – STEVE VAI on playing with the guitar legends

"I'LL SEE you back at the hotel," says a smiling Steve Vai, adjusting his Harley Davidson cap and glancing up from a motorbike magazine, and then taking another look in the direction of the baggage carousel.

An hour or so after leaving Spain's Seville airport, the Vai entourage arrives at the Tryp Colon Hotel, where earlier arrivals – including Neil Murray, Cozy Powell, Joe Satriani and yours truly – mill around in the baggage-strewn disarray of the lobby. The Vai camp's smiles have been replaced by pensive expressions; their moods vary between deeply concerned and severely pissed off.

A sombre-faced Vai, finger nervously stroking his chin, explains that his guitars have failed to come off the aeroplane – lost in transit. He is not very happy. As he stands contemplating the pile of luggage that is two guitar-shaped pieces short, his patience is tested further when he hears that the hotel has problems and he and his party don't have rooms.

His PR is furious. People take an edgy pace backwards, expecting her to explode and turn the warm Spanish night air blue. Instead, the potential bomb is defused by a sudden cheer as a driver appears carrying a brace of guitar cases, to be met by a very audible sigh of relief from Vai.

"Oh well, there goes a good story," I say with a sulk.

"Never mind, you can always blow it up a bit," he grins. "I don't mind if you say they were lost for a couple of days and that I went on a rampage, smashing up the hotel! Will that help?"

The driver's explanation is that the baggage handler at the airport is fond of a drink and, thinking that the guitar cases looked like they might contain guns, had pulled them in for inspection. Surprising, considering that guitar cases have been flying into Seville by the plane load for the past week, as this beautiful, historic city hosts the five-night 'Guitar Legends' extravaganza!

INTENDED TO celebrate the history of the instrument as much as the achievements of the musicians who have helped to define it, the Guitar Legends festival features 30 or so of the most influential guitarists of the past 40 years, to be broadcast to over 40 countries around the world. Five nightly concerts showcasing the varied talents of players ranging from the man who first electrified the guitar, Les Paul, through blues greats like BB King and Albert Collins and the flamenco of Paco de Lucia, with the final night devoted to rock.

With a band that includes rhythm sections of Neil Murray/Cozy Powell and Nathan East/Steve Ferrone (the latter pair from Eric Clapton's band), and spotlighting Queen's Brian May, Joe Walsh and the state-of-the-art virtuosity of Joe Satriani, Nuno Bettencourt and Steve Vai, the rock night promises to be quite a show.

SITTING IN the hotel bar, Joe Satriani looks around at the company in which he finds himself at this late, boozy hour (Joe, however, is on mineral water) and allows himself a chuckle.

"It feels like someone must have thought, 'What can we do for Joe Satriani that would make him feel really great? I know! Let's let him play with all these really great guitarists that he always wanted to hang out with'!

"The organisers contacted me about doing this nine months or so ago," he continues. "I looked at the names that they were approaching to do it and saw Les Paul, BB King, Jimmy Page... all these great people. And there was *my* name on it! I said to my manager, 'Are they *sure* they want me to play this?'! So of *course* I'm going to do it!

"When someone asks me if I'd like to play with Brian May, I say yes! Any time, anywhere, let's go! Certainly when I was buying my Queen records I never, *ever* thought the time would come when I'd be able to stand next to Brian May and play. It's just one of the things I'll remember for ever."

What will probably be remembered forever by the music fans of Seville is the week-long coming and going of guitar heroes at the Tryp Colon Hotel. It's like a dream come true as they mount a 24-hour vigil outside.

ON A warm, sunny Saturday afternoon, the majority of tonight's line-up file out of the hotel and board the bus amid a barrage of camera flashes and a sea of outstretched, autograph-hungry hands. As Satriani and Vai emerge from the revolving doors the volume of noise increases dramatically. As the pair of star guitar-slingers take their seats, the expressions of those fans directly on the outside of the bus change from excitement to disbelief as they find themselves separated from their heroes by no more than the thickness of a piece of glass...

Five minutes later the bus swings into a complex of futuristic, mostly half-finished buildings that will house next year's Expo '92, and pulls up at the brand new and spectacular La Cartuja Auditorium, its white marble and concrete structure gleaming in the sunlight.

While the 'band' run through the final rehearsals of the songs for which he isn't needed, Steve Vai sits in his dressing room and tries to project his mind forward five hours, when, along with the others, he has to live up to the reputation of being a Guitar Legend in front of the

KONTINUEZ OVER

A REAL rocktastic Guitar Legends line-up (left to right): Rick Wakeman on keyboards, Joe Walsh, Nuno Bettencourt, Joe Satriani and Steve Vai

Pic Ray Palmer

FLYING V!

FROM PREVIOUZ PAGE

largest audience (albeit a TV audience) of his career.

"Sometimes," he ponders, "playing for me is tortuous, because inspiration is just one of those things you can't demand and then have. Sometimes it's there, sometimes it's not. And the inspiration for a show like this – or for a live show in general – depends on a lot of things, like the sound, how the audience is reacting or whatever. But the idea of this show is great.

"When they originally asked me, I was working on the 'Bill And Ted...' film soundtrack, and didn't know what I was going to be doing. And it just sounded like a spoof: 'Yeah, we've got these people, and it's gonna be broadcast...'. So I blew it out. But they came back to me so many times.

"I'm usually very stand-offish about playing with a lot of guitar players. But this particular event turned my head around a lot about that, because I'm playing with some very accomplished musicians, and guitarists in particular, like Joe Satriani and Brian May. We've worked some great stuff out and it generally sounds *fabulous*! You know, I never thought I'd be able to hear 'Liberty' with three screaming guitars – and all playing the right notes!"

I SUGGEST that 'Liberty' sounds almost tailor made for Brian May, and that the song is very Queen-like.

"It's *very* Queen-like," he agrees. "And maybe that's because Brian was a big influence on me when I was young. A *major* influence! Every time I look at him during this whole thing I just see a hero! In your mind, some people meant so much to you at such an important part of your life that they become heroes. Guys like him, Page, Hendrix and whatever, they pulled me through my adolescence.

"But I wouldn't just get on stage with anybody – for their benefit and mine, y'know!? I'm really not a jammer. And these kind of things have a habit of turning into a complete mess and be embarrassing for everybody. I'm very conscious of that, not so much for myself but for the kids who are watching it. They get this 'hero' element in their head, and then it's just blown to pieces because the chemistry of the musicians doesn't match. But this is all really seasoned professionals, and it's going really smoothly."

It might be reasonable to expect that something like this event would bring out the competitive element in the principal players, with each of them trying to blow each other off stage. And because of their styles of playing, Vai and Satriani would seem to many to be the most obvious combatants if something of a 'Clash Of The Titans' situation did develop. But fortunately, other – more powerful – reasons conspire to also make them the least likely ones.

"I'll be perfectly honest," says Vai. "I can't speak for the other guys, but I've known Joe all my life and I've never consciously competed, because I've always put him

"When I'm playing *my* material, all the excitement is *within*. I grunt like a *madman* when I play this stuff! I know that because I have horrible sore throat afterwards!" – STEVE VAI

Pic APRF/Garcia

above everybody, because he was my teacher and because I respect him. I love hearing him play one note. I can listen to him play one note and it reminds me of when I was a kid taking lessons and all the great musical experiences I had with him playing. So I don't really view it like that, although we are in the prime position to be competitive. And Joe's not that way.

"Everyone is competing with themselves, as always, to do the best they can. But now I'm here, I have a very good feeling from all the other guys about this thing."

FOR VAI, of course, it's also a different – and rather weird – situation to that of the others: whereas the other guitarists have toured their songs and played them countless times, this is the first time Vai will have played any of his 'Passion And Warfare' songs live. But having heard what it sounds like and felt what it feels like – even playing with strangers and just in rehearsal – he's suddenly lumbered with the knowledge that the decision not to tour was a big mistake.

"I was always under the impression that the music on 'Passion And Warfare' might be a little too complicated to bring out on the road with a band," he confesses, for a moment looking a little sad. "But I went into rehearsals and these guys blew through 'Greasy Kid's Stuff' and... it was the first time I'd played any of my solo material *ever* with a band, and I thought, 'I missed my calling on that record. I really should have toured it'.

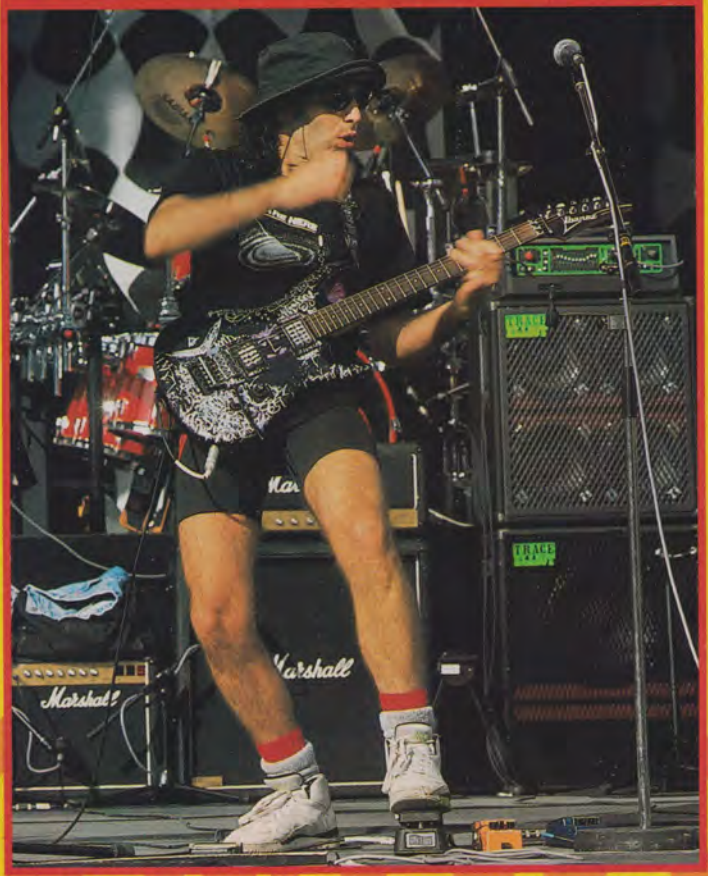
"I mean, to play 'The Animal' live, with that sound at the back of you, is one of the most erotic audible experiences – for me at least. I wouldn't tour it now – it's too late. But I will probably perform those songs with a band in the future."

The immediate future for Vai, however, is to get back to producing an album for hot-shot half-pint Thomas McRocklin's band – perhaps a star of a future Guitar Legends – after which he has to think about coming up with something to follow last year's remarkable 'Passion And Warfare'.

"At this point in my career, I don't wanna spend 10 months in the studio making a record and then touring for 15 months, having a long break and then starting over again. I wanna get in there, hit it, get out on the road and do that again and again. I want to try to release a lot of music within the next 10 years, and that's basically what I'm aiming towards.

"But I'm not gonna play one type of music for the rest of my life, and most people don't know what to expect from me – and that's the way I like to keep it. But I believe my next record – probably late next year – will be very rock 'n' roll."

"When you sit down and think about it there are just so many people not here. It starts to make me feel a little guilty!" – JOE SATRIANI



Pic Ray Palmer

TO GET back to the reason we're both here – Guitar Legends – one can't help but notice how certain players are conspicuously absent from the rock night: Eric Clapton, Jeff Beck, Jimmy Page, Ritchie Blackmore, Eddie Van Halen, Gary Moore... The list of those who for one reason or another couldn't or wouldn't make it is as impressive as it is disappointing.

Vai agrees: "It would have been nice if the show could have been longer, and guys like Steve Morse and Eric Johnson could have done a few songs. And of course Beck, Page, Clapton... that would have been wonderful."

Satriani had also pointed to Beck, among others, as one of the glaring omissions. "Jeff Beck should have come," says Satriani, obviously disappointed, "and he should have played 'Where Were You' and it would have just *devastated* everybody. It devastates me every time I hear it. And if there was ever a place for him to do it, this was the place. I really wish Jimmy Page was here. I wish Eric Clapton, Allan Holdsworth and Johnny Winter were here...

"And they're the living ones. Obviously we're missing Jimi Hendrix and Stevie Ray Vaughan. But I mean, when you sit down and think about it there are just so many people not here. It starts to make me feel a little guilty!"

WITH ONLY half-an-hour to go before he's due to start tonight's proceedings with 'Satch Boogie', as a flamenco guitar primes the the small (2,000 capacity) but highly enthusiastic audience before the star line-up takes the stage, Joe Satriani goes through his shape-throwing routine for the benefit of Palmer's cameras.

"This is the Steve Vai pose!" he quips, giving it some serious forward thrust with the shoulders.

Steve Vai, meanwhile (assisted by ever-attentive wife Pia) squeezes into his specially-made-for-the-event stage threads. A natty little number in black leather (with strategic, tattoo-revealing 'windows'), chrome studs and enough light-catching crystal pendants to make a sizeable chandelier, the outfit cost a disclosed but unrepeatable bundle. But at this level, showmanship is as much a part of the deal as musicianship – the threads, the moves... and if you've got it, baby...!

"To be honest – and this sounds clichéd, when I play, the music just moves me and I feel like I have to move. Here, I'm being very reserved to a degree, because I don't wanna do an 'extravaganza', y'know. I wanna blend in. But when I'm playing *my* material, all the excitement is *within*. I grunt like a *madman* when I play this stuff! I know that because I have a horrible sore throat afterwards! But when you're on a stage with Whitesnake or David Lee Roth, the wings are the limit, y'know!?"

HE CHECKS himself in the mirror, throws a rogue lock of hair back over his shoulder and, with an exaggerated flick of a pendant, beams a semi-self-conscious smile: "It's... *showtime*!"

..."Ladeeeez and gentlemen!" announces Brian May, battling against a deafening standing ovation as he is picked out by a battery of spotlights.

"It's amazing," says Satriani, making his way to the stage. "You pull into town for one of these events, and you're all consumed with interviews, photos and rehearsals, and you miss most of what it's about. Afterwards, people ask you, 'What was it like being there with all those things going on?'. And you haven't even seen it!"

The following two-and-a-quarter hours will be reviewed in next week's issue.

"THERE'S NO DIFFERENCE BETWEEN US AND JESUS JONES"

Whether you agree with TOBY JEPSON or not, Jesus Jones and LITTLE ANGELS have at least one important thing in common – they're both making the big break in America. However, it isn't easy for the Little Angels, as MICK WALL discovered. Toby rates the chances of the just-released 'Young Gods' LP as 'less than 50-50' Stateside, it's almost impossible to get on a tour because of the recession and, shortly after this interview was completed, drummer MICHAEL LEE left the band. Has the devil got it in for the Angels?

IT'S THE sort of day in Hollywood when, as the saying goes, only mad dogs and English bands would show their faces outdoors. The sun is boiling like an egg in a blue saucepan sky.

Little Angels – being the proverbial cutdown T-shirt-and-moon-boot-trainers English band abroad – can't wait to get out there and have their picture taken.

The five Little Angels (as they were then still, this interview having taken place before the recent firing of drummer Michael Lee after it was discovered he had secretly auditioned for the Cult while on this trip to LA) crowd in for photographs. This smalltown band of teenhooders from Scarborough – who, against the odds and mostly through 'begging, borrowing or stealing every idea we had in the early days', have contrived to turn themselves into one of the most promising new British rock bands of the last five years – are very big on being as 'natural' and 'real', and not forgetting 'honest', as possible.

"I met Axl and he actually sat me down and talked to me for about half an hour. I was really scared of him at first. He was really nice, though. A genuine bloke"
– TOBY JEPSON on supporting GN'R

KERRANG!
SEPULTURA

FORCE
PIC GENE AMBO

KERRANG!
VINCE NEIL
(MÖTLEY CRÜE)

PIC ROSS HALFIN

PIC JOE GIRON

KERRANG!
FOUR HORSEMEN

FIX MARK WEISS/IDOLS

KERRANG!

SKID ROW 'WASTED TIME' VIDEO SHOOT

"There is no difference between us and Jesus Jones. They have shorter hair and that makes the difference in some kids' perceptions. But that's all it is" – TOBY JEPSON

FOR INSTANCE, talk to them about their recent 'Young Gods' album – their first to receive a proper US release – and Toby looks you in the eye and says things like: "This record is 40 per cent world class and the rest..." then tapers off with an enigmatic smile.

Ask Bruce about it and he's even more forthright. "Next time I don't give a f**k if we're in £50-a-day studios or we need to take a year doing it – whatever it takes, then that's what we'll do. Real records aren't made in two weeks."

"It's as simple as that," Toby agrees. "In the past we were so intent on getting the most out of our time in a studio we often clouded the issues. What we're working on now is to simplify things."

Toby and Bruce see this trip as the beginning of their first serious assault on America. They've been to LA before – they even shot the video for 'Kicking Up Dust' here – but never to play, only to meet the record company and eke out a little press.

This time it's different. With the 'Young Gods' album picking up favourable reviews and respectable air-play through all the specialist rock outlets, the band have decided now is the time to start putting some shoe leather behind their burgeoning US status.

As Bruce says, "You only get one shot at it, which is why we've waited so long before coming to play here on any scale. We didn't want to come over here too early and go off half-cocked."

Toby rates their chances of US success with the 'Young Gods album as "less than 50-50. If it took off and sold a million I'd be the most surprised person in the world. But that's not its job. What we're hoping is that this will introduce us to America and open some doors for us the next time we come with a new album."

IRONICALLY, ALREADY in LA and themselves still trying to locate the key to unlock the fortress of American megadom, are the Quireboys. Despite over six months' solid touring in the US last year, their own album died a quiet death Stateside.

Thunder, whose 'Dirty Love' single recently nudged into the US Top 50, should have been here too, only they can't find a major tour to latch onto and refuse to bother with clubs. (There is a recession on, don'tcha know...)

Little Angels have always been good at adapting. A quick jig through some of the names they've opened for in the past will tell you that. Everyone from Marillion to Queensrÿche, Guns N' Roses to Bryan Adams, Tesla to...

"Rock Goddess," Toby joins in. "And Vow Wow, and Dumpy's Rusty Nuts..."

"And Engine," grimaces Bruce.

Toby (absolutely aghast): "We haven't, don't say that..."

"Oh no, you're right," says Bruce. "They supported us."

"I remember now," says Toby. "That was that embarrassing gig when they got up and did a jam session with us. There was someone out of Saxon there too. I remember his wig. We supported them once too..."

"Biff was alright, actually," reflects Bruce. "I mean, for a guy who walks around backstage with his teeth out, he was alright..."

THE WORST person they ever supported, says Bruce, in terms of pure evil-minded intent-to-piss-off, was "Yngwie f**king Malmsteen. What a tosser".

"He was so rude and arrogant," Toby shakes his head.

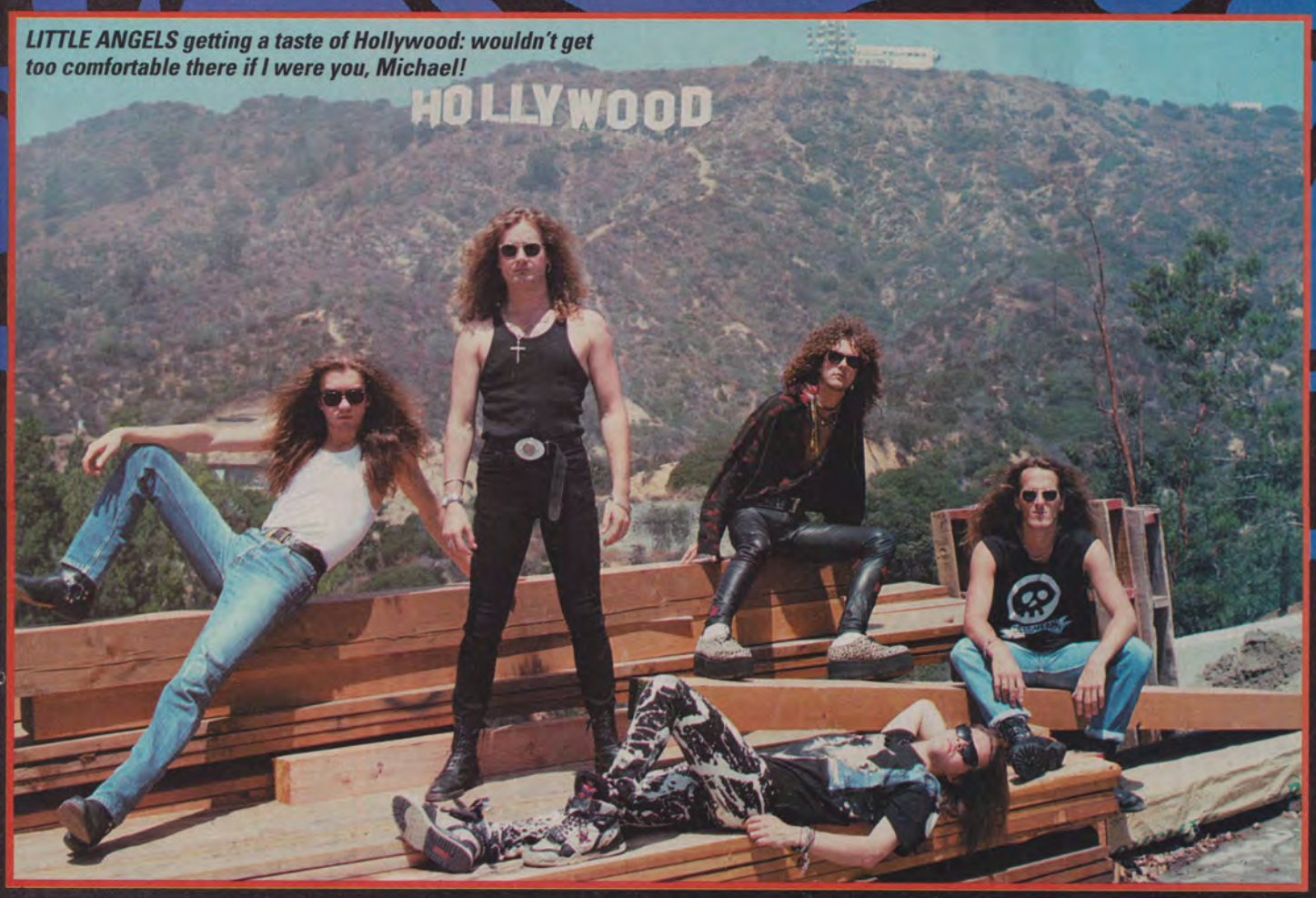
"And he used to strut in wearing these tight black pants with his gut hanging over the top of it and his hair falling out and think he was f**king ROCK," Bruce recalls.

"I tried to talk to Jeff Keith of Tesla backstage at the Marquee when we supported them," remembers Toby. "And he said, 'Sorry man, I haven't got the time'. I was totally embarrassed.

"The very next week, though, we supported Guns N' Roses there and I met Axl and he actually sat me down and talked to me for about half an hour. He was really good. I was really scared of him at first. He stormed in and stormed out of the Marquee screaming f**k this and f**k that. Then he came back later wearing this white coat and shades and I just sidled up to him meekly. He was really nice, though. A genuine bloke."

"The best band were...

KONTINUEZ OVER



LITTLE ANGELS getting a taste of Hollywood: wouldn't get too comfortable there if I were you, Michael!

Pic Neil Zlozower

JESUS WHO?

FROM PREVIOUZ PAGE

Cinderella," Bruce decides. "Tom Keifer was just an awesome person to be around."

HOW DO they feel about the extra competition of having both the Quireboys and Thunder here at the same time, also trying to steal the title of Britain's Next Most Likely To?

"I don't know," says Toby, from behind his sunglasses. "I mean, the Quireboys, Thunder and us, we've been doing it for a while now. We used to play a club and they'd go, 'We had the Quireboys here last week, they're really great'.

"And we used to play with Thunder when they were still Terraplane," he adds, smiling but with just the hint of a dig.

Bruce is more blunt about it. "The Quireboys and Thunder are killer bands but they're doing almost a nostalgia trip, musically."

A latter-day Faces and Free, you mean?

Both nod vigorously. "We are great friends with these bands but I think that the difference between us is that we are trying to do something as original as possible," says Bruce.

"What's clever with Thunder is that they realise what they're on to and they're making the best of it. Whereas we are still, even now, scratching our heads, trying to define what we're into."

Bruce says the feeling of actively competing not just against other British bands but the whole world in general beats very strong within Angels' bosom.

"F**king right," agrees Toby. "Friendly competition, though," he adds quickly. "Everyone knows that if we fail there will always be other bands to take our place."

Do you find yourself looking over your shoulder?

"No, we just get pissed off when bands like Extreme get in the charts higher than us!" grins Bruce. "You want to be the best, that's all. So you are competitive. It's wrong to get this far and then start sitting back."

WHEN ASKED what sort of bands they admire, names like Faith No More, EMF and Jesus Jones immediately roll off Toby's tongue. "They are some of my favourite bands at the moment. And Extreme. I really admire them."

Bruce plumps squarely for Jane's Addiction. "You can really hear Perry Farrell's personality on the albums."

"Guns N' Roses are a prime example of what we're talking about," says Toby. "They set out to do something and they did it. I think it was one of your interviews where Axl said Elton John was his favourite singer-songwriter. Can you imagine a Guns N' Roses fan reading that?

"All this bracketing... it's like supporting a football team. There is no difference between us and Jesus Jones. I saw Jesus Jones supporting INXS and they were wild on stage. They have shorter hair and that makes the difference in some kids' perceptions. But that's all it is."

LATER, IN the foreground of the giant, recently-renovated white 'Hollywood' sign, Jim Dickinson bemoans the lack of free time the band have since they arrived in LA.

"We ain't seen any of the touristy bits," he tells me, long-faced. The most excitement they've had so far was seeing 'Terminator II'.

"I'd like to have my bike out here," Bruce says. He owns a 750, bought last November but still waiting unridden in the corner of a garage back home in England. "The only time I've been home it's been piss-awful weather, and you fall off those things in the rain. There'd be no danger of that here."

The first day they arrived Toby hired himself a silver roll-top Mustang – then trashed it after running a red light less than 300 yards down the road.

"It was like the complete rock 'n' roll cliché," he smiles ruefully. "The car spun right round about three times. We had so many people in it a couple of us had to leg it before the cops turned up."

THE REST of the time they've been here they've kept to themselves, demoing new songs in a local Hollywood studio. "Toby's had a quite prolific burst," explains Bruce. "Plus, we had a couple of band songs we wanted to get down as well."

Sometime Guns N' Roses collaborator Wes Arkeen was supposed to show up to lend a hand, but didn't.

"The bastard!" smiles Bruce. "He showed up at the rehearsal studio and he's all like, 'Hey man, let's write some songs'. So we booked the studio for the following day and he never f**kin' turned up."

"His manager finally turned up about 11 o'clock that night," laughs Jim. "He walked in but by this time we'd given up. Bruce was completely out of it..."

"It was a shame," says Toby. "I would still really like to write with him."

"I like the idea of writing and committing ideas to tape in different studios, different places," says Bruce. "We're laying down the songs in a much more live setting than we have before. It gives you a different kind of vibe, and I think the next record will be a lot looser and more warm because of it. You lose something when you start to take things too seriously."

"The next record will be a lot looser and more warm... You lose something when you start to take things too seriously" – BRUCE JOHN DICKINSON

Pic Steve Schofield/Idols

BACK ON the bus, Jim talks me through the band's current on-road obsession – Northern nightclub comedian Chubby Brown.

"You can mark which tour we've done in the past with which comedian the band were into at the time," he tells me.

"Like, the English tour we did last summer and the European dates which followed it, that was definitely the Vic Reeves tour. We had all his shows on tape and we were literally listening to them non-stop.

"On the 'Don't Pray For Me' tour it was Steve Martin. This one's going to be the Chubby Brown tour."

Chubby Brown is a Northern English comic renowned for wearing a leather flying helmet the way Tommy Cooper was for wearing a fez, and for being too filthy for TV, which is presumably why no one south of Scarborough has ever heard of him.

"He's close to the edge," smirks Jim.

"That's what I like about him..."

No one knows it's out, but there's a debut album by a British band called the CRYBABYS which is brim full o' "whack-it-down-on-the-counter, no bullshit, give-it-some-bollocks rock 'n' roll" says RAY ZELL. So will they be Big In The States or will they flop like Slade did for being too British? Time will tell, but meanwhile they're orderin'...

"EGG 'N' CHIPS AND A BOTTLE OF ANYTHING...TO GO!"

"THEY'RE out of it!" gasps a familiar face, too bewildered to be disgusted. I evaluate this comment. We were at the Marquee. It was rapidly approachin' the witchin' hour. The band were whack-it-down-on-the-counter, no bullshit, give-it-some-bollocks rock 'n' roll. Unpure 'n' simple. "I hope so," I replied.

The Crybabys – Honest John Plain (guitar/vox), Darrell Barth (guitar/vox), Rowdy Robbie Rushton (drums) 'n' Mark Duncan (bass)... The band our beloved Editor once unceremoniously ejected from the *K!* office... The band Nikki Sixx of Mötley Crüe said after hearing their single 'You Don't Have To Wear Boots To Be A Cowboy (But You Gotta Leave Your Horse Outside)' could make him wanna ditch the frog water an' crack open a bottle o' Jack...

In issue 343 I gave this London band's eponymous debut (recently repackaged with the title 'Where Have All The Good Girls Gone') a substantial four Ks. On reflection I realise I shoulda given this charismatic collection of tragi-comedies an' cocky rockers the full score. So? I'm not perfect! Or at least, not all of the time...

AFTER MEETING up with Honest John 'n' Darrell in a Holborn boozer, a mild lager frenzy ensues with these slightly lovable rouges. Their joint past endeavours include stints with the likes of the Boys, the Lurkers, the Dirty Strangers, Gary Holton, the UK Subs and Max Splodge: a spectacularly grotty history indeed. And the fact they are such a new outfit an' haven't suffered full scale *K!* interrogation before gave me licence to ask such dumb questions as: so, why are you called the Crybabys?

"It just kinda goes along with the bratty f**kin' rock 'n' roll love songs," says Darrell. "Y'know, grown men bawlin' about love and what they can't get..."

"Our old bass player Cooperman (John Cooper, who plays on the album) thought of it," adds John – who spooked me at first. His mannerisms, especially with his shades on, totally put me in mind of an older Razzle – the one-time Hanoi Rocks drummer sadly no longer with us.

"The main thing is," he continues, "people keep spellin' it wrong, with 'i-e-s'. Which looks bleedin' shit. Looks awful. But f**k it," he drawls, "what's in a name anyway?"

"I dunno," returns Darrell, "it's cute, it's funny. It's not a mean muthaf**ker rock 'n' roll name. At least its ain't a Heartbreak Roses or a Silver Guns job..."

Darrell: "I tell ya, it's kinda annoyin' when people go on about the ol' Dogs D'Amour 'n' Quireboys bit, because our influences run so much deeper than that. I thought I was the only kid who f**kin' bought Humble Pie and Faces albums. I was accused of bein' in a timewarp, y'know!

"I think it was a good education, but it's a bit of a worry when ya get these 20-year-old kids who've just got a band goin an' ya get lobbed in the same bracket as 'em."

Pic Paul Harries

Who do ya reckon captures that old spirit?

"The Black Crowes do," nods Darrell, before turnin' his statement on its head somewhat. "I mean... I don't like the album. The lyrics ain't Ian 'Unter'. There' s no suss. It's like soul lyrics..."

WHAT ABOUT new British bands? I start to roll off a list, but get no further than Gunfire Dance!

"They've gotta get a better attitude," pounces John at the mention. "We did this poxy gig in Birmingham..." he starts before turnin' to Darrell who is shakin' his head an' laughin'. "I know we said we wouldn't slag bands off, but I can't 'elp it, mate... We were sharin' this massive backstage dressin' room with a bar an' everythin' and *two minutes* after we came off stage – sweatin' like f**k – an' straight away they're on the f**kin' star trip! The tour manager, or whatever, says (John adopts thick Brummie accent), 'Could yow leave the dressing room, y'know, the band have got to get together..."

"I politely told 'em to f**k off."

In defence of Gunfire Dance, they are a young band, I say. Maybe it was just nerves...

"Oh, they had a lot of f**kin' *nerve*, that's for sure," chortles John. "It's just that I wouldn't 'ave done it to them. Apart from that," he grins with amusin' insincerity, "they're nice lads..."

How long did '...All The Good Girls...' take to record?

"We did it in a week, really," answers Darrell. "And we've already got another 16 songs recorded. A whole new album. "

Jeezus! Give this one a chance to breathe, will ya! I mean, Receiver Records ain't exactly gone overboard to promote it, have they? Nobody probably even knows it's out... The lads nod 'n' sigh in agreement.

SO WHAT is the Crybabys' potential? John considers...

"I reckon we could do all right in America with this," he says, acknowledgin' the Crybabys CD on the table amongst the empties, "cos it's so British."

Darrell: "On the other hand it could go the other way. Like, Slade never cracked America..." he says as an example, "...cos they were too egg 'n' chips sorta thing."

"Mott The 'Oople did all right over there though," John retaliates. "And every body mentions Mott when talkin' about us. Everybody! I tell ya," he pleads, "it's a complete fluke but the record does sound like 'em!" he declares in amazement. "It wasn't intentional. I mean, it really wasn't when I was f**kin' singin'. Cos I very rarely sang before this anyway!"

I mention how heavy I thought they were live. Real... *bollocksy*.

"Joe Perry heavy?" wonders Darrell.

Hmmm, maybe, yeah! But more Steve 'Sex Pistols' Jones heavy.

"Still a touch o' the ol' punk in there, y'see!" Darrell smiles. "But I think the Metal punters'd like us. We'll send 'em 'ome with a smile on their face..."

KERRANG! KLASSIFIEDS

071 436 1515

PERSONAL

WANTED! SILVER LINING for my Cloud!! Bored Witless Wembley Girl (22), N/Smoker, seeks friendly dudes for regular rendezvous/letters. Box No K! 3421

J.B. told you I would repay the compliment. Write soon, to **A6** Box No. K! 3420

LONELY MALE 23 into Priest Metallica Wasp Crue Vixen and more seeks attractive fun-loving female for friendship/relationship Photo appreciated all letters answered North Devon area. Box No. K! 3410

WILD FEMALE seeks long haired male 20+ into Crue extreme, anything! are there any genuine guys out there? Photo appreciated Suffolk/Essex/London Area. Box K! 3411

VINCE NEILLE LOOK-A-LIKE seeks beautiful caring loving female for relationship must be genuine no muts please. Thrashers welcome must be 22+ and mature photo appreciated all letters answered. Box No K! 3412

DAVE EXTREME SHEFFIELD CITY HALL long blonde hair, you stage-dived, please phone Jane 0377 46940.

TWO 'MENTAL' FEMALES seek two mental males for pubs clubs gigs and good times Manchester. Box No. K! 3414

MALE, 25, short hair, into most types of music, seeks similarly minded female for fun pubs, gigs, possible relationship, long cold winter nights? B'Ham area. Box No. K! 3415

MALE DAVE 32 short hair into all metal seeks female for gigs pubs relationship? also seek gigging partners Marquee etc as I only see my friends at weekends. London area. Box No. K!3419

If you require a box number on your ad, please see details on the left-hand side of the coupon

MALE 30 N. Wales into metal mountain walking seeks female similar tastes for gigs holidays hopefully relationship. Box No. K! 3418

FOR SALE

LYCRA/LACE/VELVET CLOTHING/JEWELLERY for free catalogue send S.A.E. Eville, BCM Box 5324, London, WC1N 3XX

KERRANG! 1-106, Mint condition, £30, can deliver if local! Dave, 13 Whitecraig gardens, Whitecraig, Musselburgh, East Lothian, EH21 8NR

R 'N' R T-SHIRTS to your spec. SAE for details: 27 Victoria Road North, Windermere, Cumbria. LA23-2DS

FREE KISS merchandise catalogue – international goods including RECENT HITS, U.S. tour shirts and programmes. Send SSAE to **KISS CRAZY,** Box B, 41 North Road, London, N7 9DP

JOKES, HEAVY METAL, ROCK BIKERS NOVELTIES, 800 crazy things Talking toilets, walking willies, fart spray, studs, bootlace ties, patches, badges. Just phone for **FREE CATALOGUE,** 0272 716256 ANYTIME

MR MUFF

HEAVY METAL CLOTHING & HEAVY METAL FOOTWEAR

NEW Free Full Colour Photographic Catalogue. Send SAE to: **Dept. K, 2 Stileman Way, Sharnbrook, Bedford MK44 1HX or Tel: (0933) 315890**

T-SHIRTS Sweats patches clothing plus loads of accessories etc. etc. send large SAE for catalogue Dept BJ 58 The Tricorn Charlotte Street Portsmouth Hant PO1 4AW. Tel: (0705) 826655

METAL TOUR PROGRAMMES '76-'86: Kiss UFO Halen Priest Saxon Scorpions Crue Rush Lizzy Whitesnake AC/DC Dio Gillan, many more. S.A.E. 26, Hillman House, Smithford Way, Coventry CV1 1FZ

GUNS N ROSES video live rio 91 not bootleg phone 0827 281933

CUTTINGS/POSTERS, US/UK, Everybody, Cheap Prices, State Interest, SAE, Box No.K! 3413

QUALITY LEATHER JEWELLERY – Wristbands, bracelets, rings, etc. SAE: soft gems 95 Bamford Street, Glascote, Tamworth, Staffs, B77 2AT

KERRANGS 1-360, numbers 49 and 54 missing. Offers 0691 653422

METAL BARGAINS Videos, records, Cassettes patches etc. . . Send **SAE** To: Alan R. Larke, 50 Muscott Close, Shipton Bellinger, Hampshire, SP9 7TX. K! 3370

MUSICIANS WANTED

ROCK BAND WITH ORGINAL MATERIAL, looking for bass player. Influence Circus of Power, Etc. Dedication essential call Andy 081 983 0685

POWERFUL DEATH METAL Voclaist seeks to join/form **DEATH** band in/near B,Ham area. Influences- Autopsy, Deicide, Morbid Angel. Phone 021 773 0205. 4-8pm only.

LEAD GUITARIST(18-20) required to help form very seriously minded, Metallica, Nirvana, Galactic Cowboys influenced Band, Dedication essential. Based in South West London (Wimbledon) phone Tom 081 947 8486.

VERSATILE LEAD and **BASS** guitarists wanted for melodic rock band, **HEAVEN**, in Merseyside area. Gigs waiting and company interest. Phone Manager, Garry 0744 819647

HEADINGS AVAILABLE

MUSICIANS WANTED, FOR SALE, PERSONAL, RECORD FAIRS, SPECIAL NOTICES, RECORDS FOR SALE,

OVERSEAS: Money from outside the UK must be paid by International Money Order only.

LINEAGE ADS

PRIVATE: 40p PER WORD (inc VAT)
or 50p PER WORD IN BOLD TYPE (inc VAT)
TRADE: 50p PER WORD (+ VAT)
or 60p PER WORD IN BOLD TYPE (+ VAT)

BOX NOS ADD £3.00 (inc VAT)
THIS FEE IS APPLICABLE TO BOTH LINEAGE AND DISPLAY ADVERTISEMENTS

WHEN REPLYING TO BOX NO'S, PLEASE WRITE TO KERRANG! KLASSIFIEDS AT THE ADDRESS ON THE COUPON, QUOTING THE K REFERENCE NUMBER – ALL REPLIES WILL THEN BE FORWARDED IN CONFIDENCE.

PRIVATE ADVERTISERS

DISPLAY ADS
cost £12.00 per single column cm (minimum ad 3cm deep)
This size
£36.00 inc. VAT
THE ABOVE RATE IS FOR PRIVATE ADVERTISERS ONLY

TRADE RATE:
£16.00 per SCC (+ VAT)

PLEASE NOTE: IT IS ILLEGAL TO ADVERTISE BOOTLEG RECORDINGS FOR SALE ON THESE PAGES. WHEN SENDING RECORDS/TAPES/VIDEOS FOR SALE PLEASE SEND DETAILS.

Please fill in coupon in clear BLOCK CAPITALS ONLY

PLEASE UNDERLINE WORDS TO APPEAR IN BOLD TYPE.

☐ **IF TRADE TICK BOX**

PLEASE NOTE – ALL ADS MUST BE PREPAID. CHEQUES OR POSTAL ORDERS ONLY. CASH WILL NOT BE ACCEPTED. ADS GIVEN BY 'PHONE CANNOT BE ACCEPTED. MAKE CHEQUES PAYABLE TO EMAP METRO LTD.
All ads must arrive by first post Tuesday to appear in the following week's issue.

HEADING ..... **INSERTIONS** ..... **STARTING** .....
No of words at 40p/50p ..... **TOTAL** .....
No of words (bold) at 50p/60p ..... **TOTAL** .....
NAME ..... **TEL NO:** .....
ADDRESS .....
.....

Send completed form to: KERRANG! KLASSIFIED DEPT, 5th FLOOR, MAPPIN HOUSE, 4 WINSLEY ST., LONDON W1N 7AR. 071-436 1515

THE PUBLISHERS RESERVE THE RIGHT TO REFUSE OR WITHDRAW ADVERTISEMENTS AT THEIR DISCRETION
VAT Receipt supplied on request only

KERRANG! KLASSIFIEDS

071 436 1515

If you're a **BASSIST** that wants to play heavy metal with influences of blues, funk rock etc Ph. Joe 081 985-8587

VOCALIST WANTED

For major new act
(Coverdale, Roth, Hagar)
Under 25 with strong image
Phone 081-518 7262

BASSIST REQUIRED WITH IMAGE AND ABILITY FOR BAND RECORDING DEBUT ALBUM TEL (02993) 78451 or (021) 7478473

DRUMMER/BASSIST/LEAD GUITARIST all required by serious rhythm guitarist/vocalist to form Crunchy, funky, stompy thrash band Metallica, Prong, Mindfunk, FNM, Pantera Etc. Paul 081 394 0613

VOCALIST WANTED

Talent, image, dedication a must. No Coverdale Roth clones, or weekend warriors. Influences from Lizzy to Slayer, Cacophony to Queensrÿche.

Demos, photos etc to:

PRE Ents. Inc.,
14 Cromwell House, Aubyn Sq.,
London SW15 5NF.

MAJOR New band seeks **KILLER** guitarist phone 0222 340941

WELL SERIOUS Vocalist/frontman needed for new band Lizzy, Zeppelin, Aerosmith, Skynyrd, Hendrix, working on own material hard groove to acoustic pro minded no dweers Jimmy 081 422 9227

DRUMMER wanted for Pro-Standard hard rock band. Transport, dedication image. Middx. Surrey 892 0953 (EVES)

GUITARIST , 19, seeks other musicians to Jam/form band. Influences Zeppelin, GN'R, Floyd, AC/DC, 0227. **STAFFORDSHIRE** area. Phone Dave (0782) 678543.

SHAME: URGENTLY REQUIRE ROCK KEYBOARDIST own equipment and dedication essential **CALL** Andy on 061-626 8663 or Paul on 061-443 2539 **(NO TIME WASTERS)**

VOCALIST + BASSIST urgently needed for power rock band. **ALL ORIGINAL MATERIAL.** Must have pro-attitude. Phone Scott (0738) 812794

PROFESSIONAL BAND WITH MANAGEMENT seek, dedicated drummer and guitarist with image and vocals. Influences V.H. Bryan Adams and Toto call Mark on (0904) 785104

VOCALIST LYRICIST + BASS PLAYER needed for rock band Into It Bites, Marillion etc Phone Andy 081-531 3247 or Les 081-980 2102 After 6pm no time wasters.

F*ING LOUD F***ING WILD** bassist wanted. Crue, Row, Ozzy, everything. Phone Tim Woods: 071-706 1916

SPECIAL NOTICES

DRUM TUITION the best details phone Bill Collis 081-994-5729

MARSHALL 100W JCM800 M.V Head. V.G.C. never gigged. £220 o.n.o. (0708) 670549.

GUITAR TUITION Southend 0702 344680

BOULEVARD #15 Exclusives with **WINGER, STANBUSH, BEAUCOUP,** Plus **BONFIRE, MAGNUM, FM, DRIVE SHE SAID.** Over 60 Album Reviews – many exclusive! Intelligent, quality magazine. £1.50 payable to Boulevard, unit 23 Empress Mill Ince Lancs WN2 2BG

IMMEDIATE CASH offer for your secondhand records, Tapes and C.D.s, or your complete collection. Any age, any quantity, any condition – **NONE REFUSED** Bring to: **SOUNDS FAMILIAR,** 47 North St, Romford, Essex **OR** 95 Wood St, London E17. (Collection possible for large quantities – 0708 730737)

HEAVY METAL/ROCK COLLECTIONS WANTED (Midlands) Phone 0827 281933

BORED CHARTERED ACCOUNTANT Rock fan seeks opening into music business any ideas, offers? Box No. K! 3416

A BARGAIN POSTAL Assortment (our selection). Send £14 for 100 used LPs/12" singles or £37 for 500 7" singles. Music & Video Exchange, 38 Notting Hill Gate, London W11 (Also vast selection records, tapes, CD's videos, books on sale), open 7 days 10am-8pm (071 221 1444)

INTENSIVE SINGERS' workshops, courses, lessons. Tough vocals, extended rnage. Rapid results. 081 958 9323.

ABOUT PENFRIENDS! We have members worldwide, SSAE for details, 10 Ridings Close, Chipping Sodbury, Bristol BS17 6NP

"TUITION IN TOUGH VOCALS" without damaging your throat. Roger Kain. 081-764 3162.

PROMO/LIVE PHOTOGRAPHY by experienced freelance – best rates. 081 764 8707

BASS TUITION Basses available. 081 675 1698

RECORDS WANTED absolutely all records, tapes, CD's videos, books wanted. Bring or send by post with sae for cash: MUSIC & VIDEO EXCHANGE, 38 Notting Hill Gate, London W11 (071 221 1444). Open 7 days 10am-8pm

EXTREMEZ HAIR EXTENSIONS TELEPHONE 071 387 2465/071 704 9026

"TUITION IN TOUGH VOCALS without damaging your throat. Roger Kain. 081 764 3162."

PROMO/LIVE photography by experienced freelance – best rates 081 764 8707

HEY just when you thought it was safe **ISSUE TWO KISS RENEGADES.**Send £3 plus 24p stamp 76, Cumbelli Close, Treboeth Swansea S45 9BZ over 30 other Kiss Franzines in stock.

RECORDS FOR SALE

AOR/HM LPs brand new from £1i.99 SAE: 32 Whitehead Crescent, Wooton, I.O.W., PO33 4JF

PICTURE DISCS ★ free computer list ★ Paul tubby, 50 Vermeer Crescent,Shoeburyness, Essex SS3 9TJ. (0702) 297322 (evenings)

ROCK/METAL Imports deletions: SAE/IRC lists (S Tate Groups) Grazelda Records P.O. Box 731 London SW18 4RD 081 870 5388

GERRY LAFFY for free album sample, photos, biog etc. Send £2, O/S £4 or equiv. to: 3 Bromley Place, London, W1P 5HB

H.M. ROCK LIST Neat Records titles, Venom, Raven, Artillery, Warfare. Loads more 10 years of Neat! S.A.E. list and Cash-Off Discount Voucher. Neat 71, High St. E. Wallsend, NE28 7RJ (FAX 091 263 7082)

MEGA SALE, Hundreds of records at crazy prices. Send SAE for list to H.L. Thomas, 262 Winsford Avenue, Allesley Park, Coventry CV5 9NB

RECRUITMENT

Independent Metal Label requires experienced press, promotions and radio person.

Salary negotiable.

Box No. K3417

KERRANG!
IS THE
WORLD'S
ONLY
HEAVY
METAL
WEEKLY!

...WHERE ELSE CAN YA GET MAYHEM, THE FASTEST HEAVY METAL NEWS SERVICE ON THE PLANET?

...WHERE ELSE CAN YA GET KONCERTZ – THE METAL GIGS REVIEWED AS THEY HAPPEN, AND NOT MONTHS AFTER THE EVENT?

...WHERE ELSE CAN YA GET REKORDZ – THE HOTTEST METAL ALBUMS ASSESSED AS SOON AS (BUT USUALLY BEFORE!) THEY HIT THE STEAMIN' STREETS?

ANSWER...

NOWHERE!

...THAT'S WHERE!

WON'T GET TOOLED AGAIN

With a new album – called 'Toolbox' – and a new band – called GILLAN, natch – legendary Mr IAN GILLAN, ex-Deep Purple 'silver-throated screamer' (© *Sounds*, 1972) is on the road yet again. But is he still a force to be reckoned with? Or is he just out of his box? MÖRAT sits on the fence but can't help but think he's a damn decent chap...

ANY PRECONCEIVED ideas I had about Ian Gillan are dismissed within moments of his arrival. I'm a cynical bastard, so I'd half expected to meet some sad, spaced-out, egotistic cabbage too far gone to ever come back; but Gillan is very down to earth.

"Who are these scruffy f**kers?" he quips as we are introduced. He is also a little more on the ball than cub photographer Paul Harries expected. When Harries casually suggests some shots against a (deep) purple wall he is immediately sussed. Though to his credit the singer doesn't refuse.

As the sun goes down over Cambridge, Gillan and I vacate a very smelly Junction dressing room – "I thought it was you," he tells me – and find that the venue's car park is probably the quietest, most comfortable and least smelly place for a chat.

Is the current tour seeing any new faces I wonder, or is it just old fans?

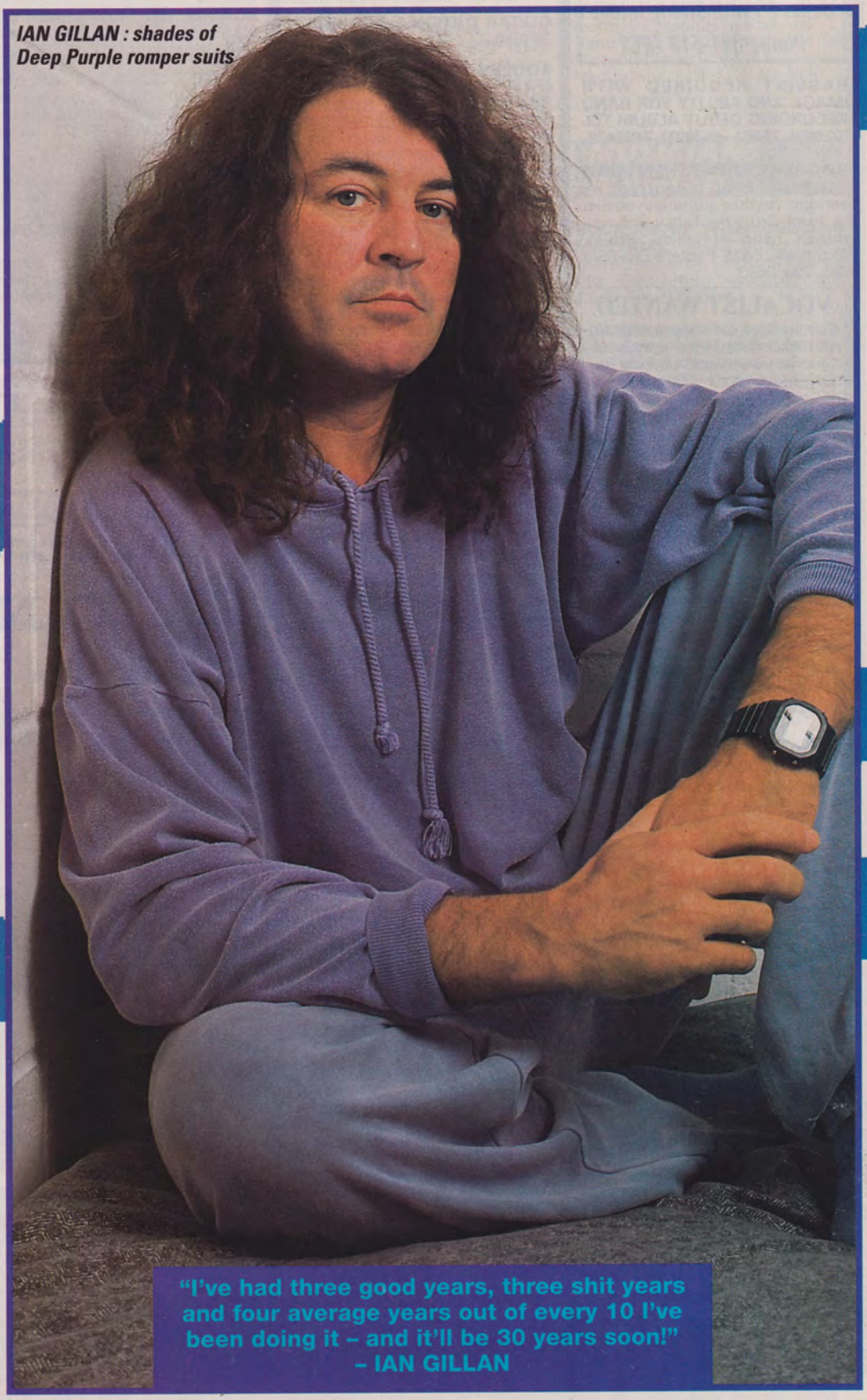
"It's hard to tell really," ponders Gillan. "We're doing a whole new set of the new album and it's brutal. It's working out great. You can normally gauge it by how seriously the stage gets invaded at the end of the show, and on that basis it's all right! I lost my gear the other night, it got ripped off me when I got dragged into the crowd. It was pretty wild."

I understand you're not doing any Deep Purple stuff at all on this tour?

"Oh I am," he informs, "but apart from 'Smoke...', they're not very well known songs. 'When A Blind Man Cries' was a B-side and 'Maybe I'm A Leo' was on 'Machine Head' but it wasn't exactly one of the best known tracks."

Why did you choose them, then?

"There's quite a few



IAN GILLAN : shades of Deep Purple romper suits

"I've had three good years, three shit years and four average years out of every 10 I've been doing it – and it'll be 30 years soon!" – IAN GILLAN

Pic Paul Harries

reasons," he says, accepting a cigarette and a light. "It's not because I don't want any connection with Purple. I'm proud of Purple and the background and everything, but the music is different and it doesn't suit. Y'know, quite frankly it sounds a little dated, so the show is based on the new album with gestures to the past, but there's not much more than that really. I wanna concentrate on the new stuff."

YOU DON'T think people might feel let down if they don't hear certain songs?

"I don't think I'm cheating anyone by doing this," says Gillan. "We've done all that before and I think I'd be a complete arsehole if I didn't take my own advice cos I was always criticising Purple for not changing the show often enough. I don't see the point in having that cushion and doing those songs if we're gonna move forward with the new band.

"It's very simple," he smiles. "We just go out on the road and play rock music in the most exciting way possible. I wanna get the feeling, I wanna jump off the stage, leap into the crowd and watch the band."

Have you indulged in any stage-diving yet?

"Yeah, I did it the other night!" he laughs. "They didn't even bother to undo my laces when they ripped my shoes off."

Was it intentional to move back to smaller venues?

"Yeah, it is intentional. I'm not stupid. I mean, 800 people at Wembley would look f**king ridiculous! Realistically, we wouldn't have sold any more tickets anyway.

"England's always been very hard territory," he muses. "I think you've just gotta go out and do it. There's no hype or anything else like that involved, it's just honest. If it's accepted then great, if not f**k it! I think these venues are a good dose of what Purple should have had many years ago. The audience is right in front of your face, there's no hiding place, no effects or anything else to conceal the fact that you are what you are. You can get away with blue murder on a big stage and a lot of people do."

GILLAN 1991 (from left): Brett Bloomfield, Leonard Haze, Ian Gillan, Steve Morris

Pic Paul Harries

BUT DOESN'T it piss you off that you're playing here when Deep Purple can headline Hammersmith? It was, after all, your voice that sold them.

"I don't dwell on things like that," he shrugs the shoulders of his, er, purple sweatshirt. "I'm a music fan and I'm a fan of Deep Purple as much as having been in them. The only thing I think is what everyone's been saying – enough's enough.

"I listen to the last album and it doesn't sound like Deep Purple to me, it doesn't seem as if they have any spirit, y'know? It sounds as if it's very calculated. The route for all our problems was musical differences, it sounds very trite, y'know, and there was a lot more to it than that but basically that was the bottom line.

"If you listen to 'Slaves And Masters' and 'Toolbox' they go in very different directions in terms of attitude. The spirit behind the music is different."

Personally, I think part of the problem is that some of these bands are too incestuous. In the end they might as well be called Black Purple Rainbow or something.

"I think so," agrees Gillan, accepting another cigarette. "Cozy Powell very kindly offered to play on the early stages of this album, and Neil Murray did in fact play on a couple of early demos. For one moment when I saw the way things were going in Sabbath I thought, 'Hello, I've got a ready made rhythm section here'. But then for exactly the same reasons you said, I decided against it. That's no reflection on Cozy or Neil at all, they're a fabulous unit, but I just felt that it needed some fresh blood."

Fresh blood comes in the form of a band featuring ex-Garth Rockett man Steve Morris on guitar, ex-Y&T drummer Leonard Haze and ex-Starship bassist Brett Bloomfield.

IN THE fresh October air as Gillan smokes my cigarettes, we discuss all manner of subjects and it occurs to me that under his ill-fitting garment, this man probably has a tattoo of the legend 'Born a rocker, die a rocker'. He once had his own motorcycle racing team and cared enough to go to the House Of Commons when the government finally killed off the British bike industry.

He is also passionate about the music to the extent that he turned down some very lucrative offers because it simply wasn't very exciting.

"If you stick with what you're doing then every now and again what you're doing coincides with public taste so you pay a few bills and carry on," he says philosophically. "I've had three good years, three shit years and four average years out of every 10 I've been doing it – and it'll be 30 years soon!

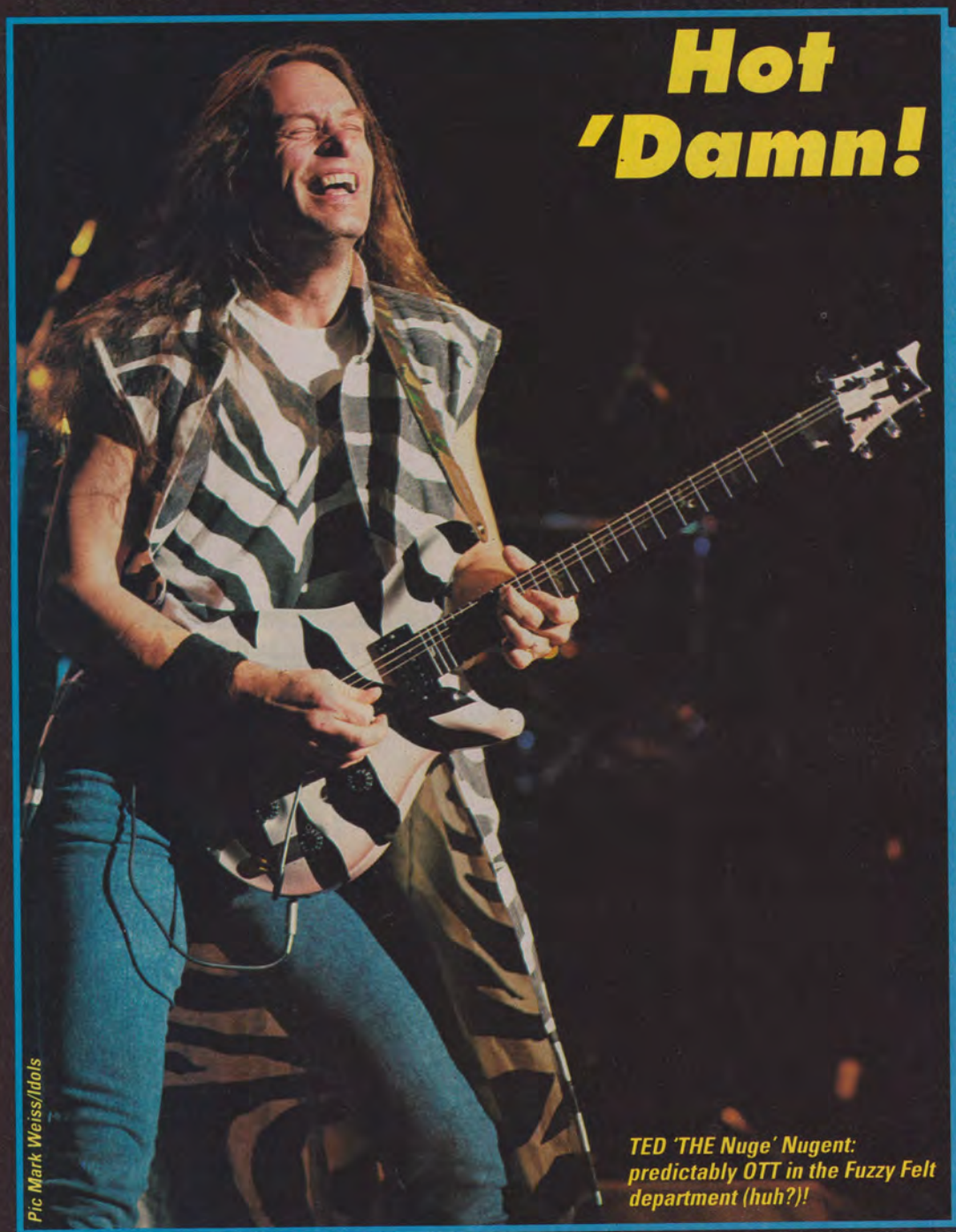
"That's the pattern so far and I don't expect it to change much. I think you've gotta stick to your guns through the rough times as well.

"The question I get asked most," he smiles, "is when I'm gonna quit. I've been asked that question for about 20 years but I just love singing and touring. It wouldn't enter into my head to do anything else. It did occur to me that when I'm 60 I probably won't be running around a stage banging my head and screaming. It might seem a little undignified."

Then again, it might not...

"I'm a music fan and I'm a fan of Deep Purple as much as having been in them. The only thing I think is what everyone's been saying – enough's enough" – IAN GILLAN

KULTURE



Pic Mark Weiss/Idols

TED 'THE Nuge' Nugent: predictably OTT in the Fuzzy Felt department (huh?)!

Hot 'Damn!

DAMN YANKEES 'Damn Yankees' (Warner Music Vision)

YEAH, I know... the Damn Yankees are about as cool as a Chicken Bangla Phal in the Chernobyl canteen, and the linking of Jack Blades (ex-Night Ranger), Tommy Shaw (ex-sailor suited Styx man), and the Motor City Madman Ted Nugent about as likely (and inspiring) as Jeremy Beadle, Clement Freud and the Archbishop Of Canterbury forming a tag wrestling team – but I still love 'em and rate their eponymous debut as a commercial hard rock classic.

So there's my cred blown...

Would the fact that I can't remember the name of the drummer help restore it any? Probably not...

No matter that he fails miserably to upstage his frontmen in this 30 minute (even though the sleeve boasts "40") compilation of three single promos, a track from 'MTV Unplugged' and – surprise, surprise – behind the scenes footage. Anonymous drummers aside (Dicky Cannelloni? Oops, sorry, that should read 'Michael Cartellone'...), this is a blast.

Nugent is predictably OTT, of course, but the real revelations are Blades and Shaw. They leap around throwing shapes like hooligans in a Fuzzy Felt factory... (Readers under 18, please substitute the words 'dog biscuit' for 'Fuzzy Felt' and guffaw uncontrollably)... and manage to make the Damn Yankees look like a real kick-ass rock band and not some made-for-MTV supergroup.

Yee-haarrgghh! I'll drink to that...

But as entertaining and credibility-building as this vid is, what the Damn Yankees need to do is git their asses over here pronto and show us what they can do *live*. Hell, we might even put Michael Cartellone on the cover then...

NEIL JEFFRIES

'BIG NOISES – ROCK GUITAR IN THE 1990s' Geoff Nicholson (Quartet Books)

ANY BOOK on rock guitarists has a number of players whose inclusion is obvious, and profiles on most of these are included among the 36 here: from 'old schoolers' like Jimi Hendrix, Eric Clapton, Jimmy Page and Ritchie Blackmore, through more recent stylists such as Eddie Van Halen, Yngwie Malmsteen and Angus Young, to the latest crop of hi-tech wizards like Steve Vai, Joe Satriani and Vernon Reid. But what makes Geoff Nicholson's series of profiles different to most books on guitarists is that they are written from a critic's point of view rather than from that of a fan, turning 'received wisdom' on its head with stabs in the back and pokes in the eye, and on occasions displaying a lack of in-depth knowledge and real understanding.

But while being subjective is fine, being uninformed and/or wrong is not.

Of Malmsteen he writes: "Within a few years he had become some loud-mouthed egomaniac entirely convinced that his every musical utterance was of God-like grandeur."

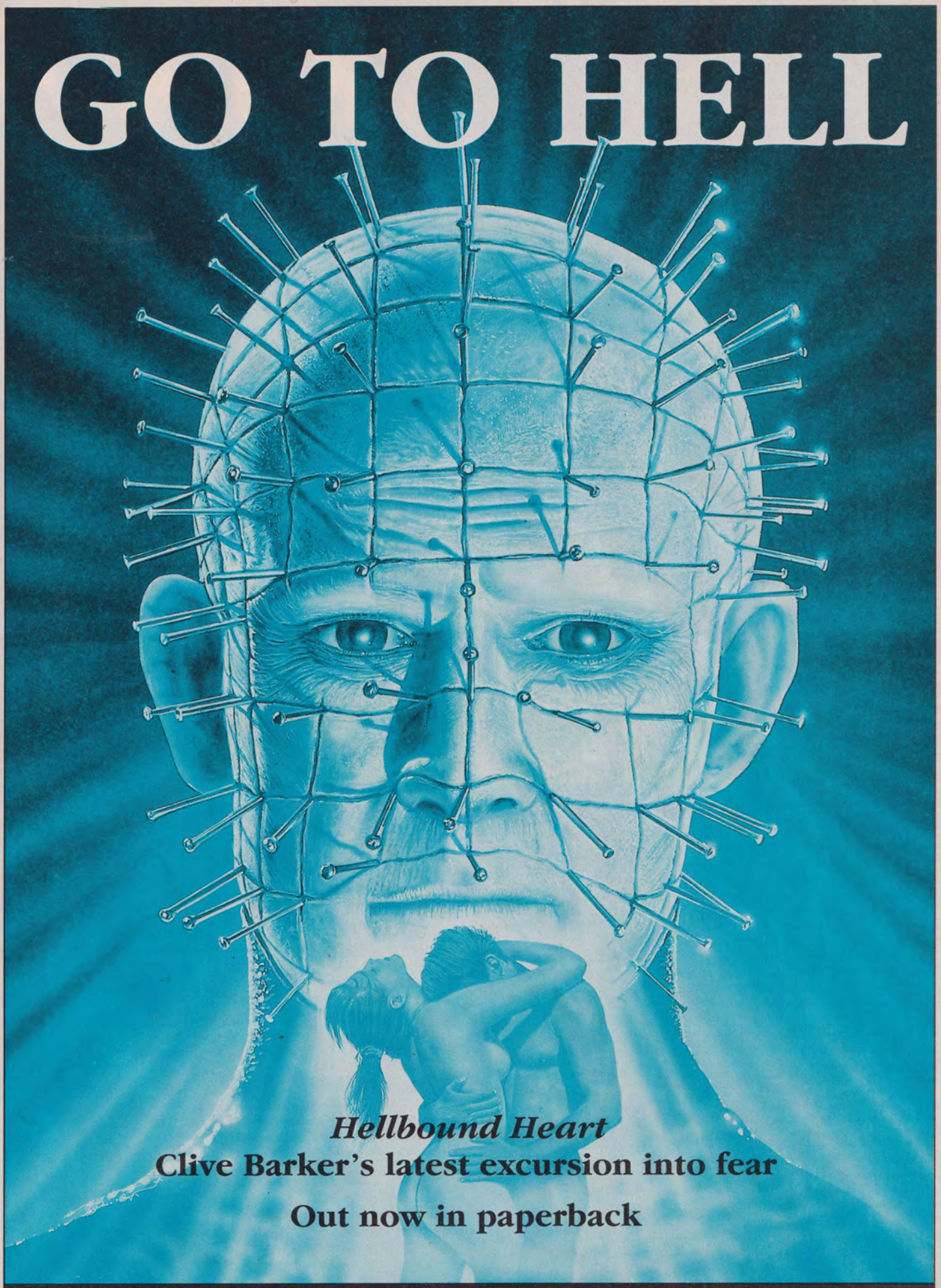
Okay, so he doesn't like Malmsteen. Nor do I. But to say of Jimi Hendrix such things as "Hendrix was and remains giant because he made gigantic music... It contained anger and technique in vast equal quantities... His rage is colossal and it takes a colossus to control it" presents an unacceptably one-sided view of Hendrix. Hendrix was equally about 'Drifting', 'Angel' and 'The Wind Cries Mary', with a light, delicate touch and subtlety that Nicholson either completely overlooks or is oblivious to.

In one way, Nicholson's (attempted) humour in 'Big Noises...' is refreshing compared to the lifeless narrative usually employed when talking about guitarists. But there's something unpleasantly back-biting about the way he says of Joe Satriani: "However impressive Satriani's degree of invention and range of sounds, Vai is more impressive still... Satriani's cheekbones are high but they're not as high as Vai's... Vai even has a better taste in leather jackets..." Even if true, it's irrelevant.

There are far better books around giving far more hard and useful information about most of the guitarists featured here. I suggest you check out almost all of them before 'Big Noises...'.

PAUL HENDERSON

GO TO HELL



Hellbound Heart

Clive Barker's latest excursion into fear

Out now in paperback

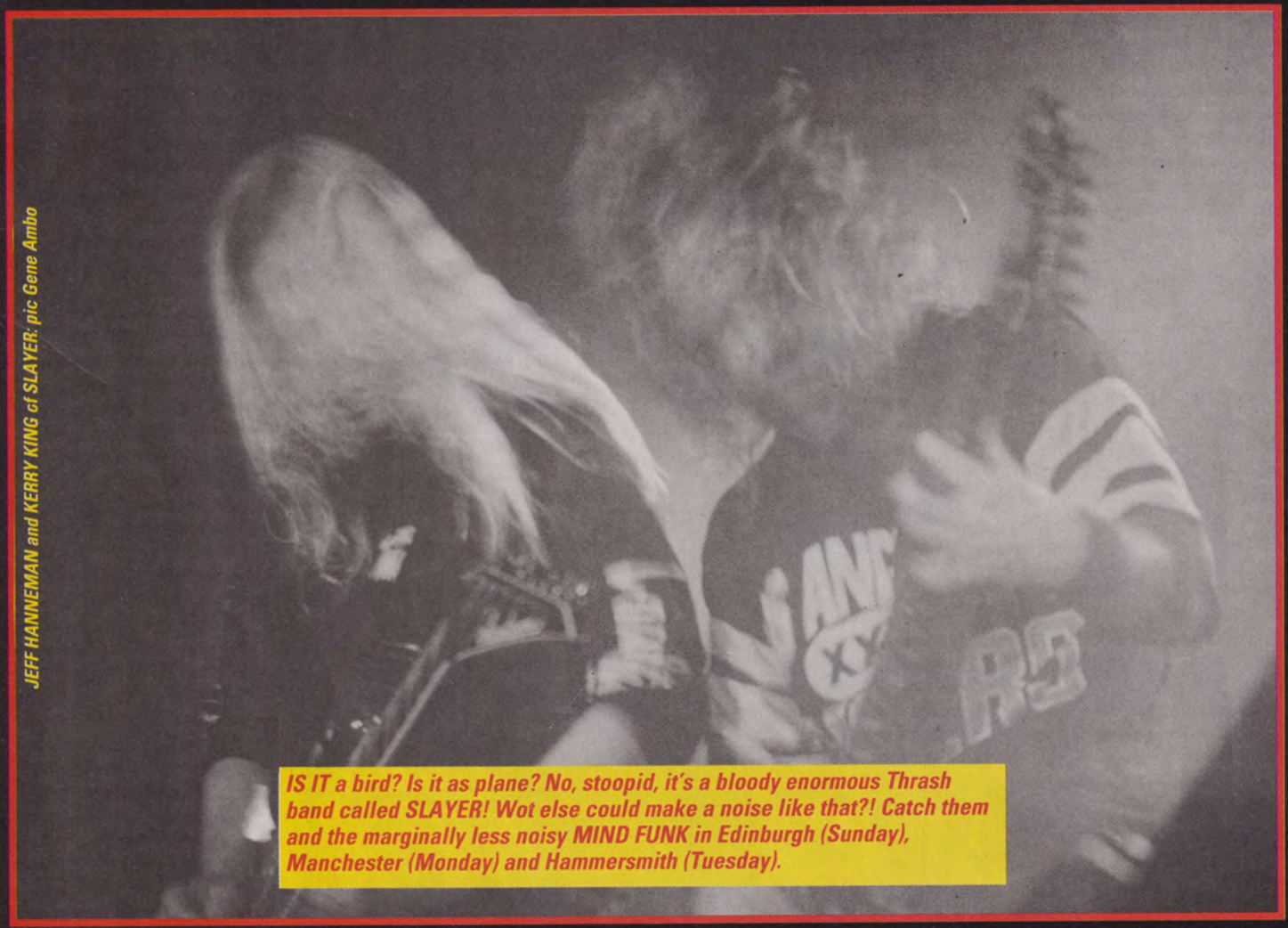
Imajica **– out now in hardback**

HarperCollins*Publishers*

WEDNESDAY 30

ASH VALE George (0252 543500) **Deceased Disease**
BEDFORD Esquires **Balaam**
BOLTON Nibblers **Rivington Spyke**
BRIGHTON Concord **Hamsters**

METAL G



JEFF HANNEMAN and KERRY KING of SLAYER: pic Gene Ambo

IS IT a bird? Is it as plane? No, stoopid, it's a bloody enormous Thrash band called SLAYER! Wot else could make a noise like that?! Catch them and the marginally less noisy MIND FUNK in Edinburgh (Sunday), Manchester (Monday) and Hammersmith (Tuesday).

CASTLEFORD Lion **Seventh Son**
CHESTER High Society **County High**
EBBW VALE Market Tavern (0495 350200) **Tortoise Corpse**
FOLKESTONE Gee's **Steamhouse**
HUDDERSFIELD Bogeys (0484 424200) **Kingsnakes**
KINGSTON Grey Horse **Busted**
LONDON Royal Standard Walthamstow (081-527 1966) **Novocaine Jane/Sin City/3D Echo**
LONDON Swan Fulham (071-385 1840) **Man Alive/Freakshow**
PORTSMOUTH Polytechnic **Doctor Brown**
READING Washington Heights **Gillan**
SHEFFIELD Gossips **Groove Taboo**
SHEFFIELD Jolly Buffer (0742 727799) **Blyndsyde**
WANTAGE Bay Tree **Bardiche**
WHITLEY BAY Ice Rink **Bryan Adams/Baby Animals**

THURSDAY 31

ACCRINGTON North Eastern (0254 233664) **Blyndsyde**
BLACKPOOL Tache **Indian Angel**
BUCKLEY Tivoli (0244 550782) **Balaam**
CHELMSFORD Y Club (0245 355677) **Leatherface**
COLNE Carlos **Rendezvous**
CROYDON Cartoon **Haze**
EBBW VALE Market Tavern (0495 350200) **Bourbon Boys**
FAILSWORTH 701 Club **St Hellier**
HAMILTON Blazers **Mr Jones**
HUDDERSFIELD Bogeys **County High**
IPSWICH Newt And Cucumber **Avenue**
LONDON Roebuck Lewisham **Aftermath**
LONDON Swan Fulham (071-385 1840) **Treason/Inner Remission**
MIDDLESBROUGH Town Hall **Wolfsbane/Chain Gang**
NEWCASTLE Fat Sams **XLR8R**
NEWCASTLE-UNDER-LYME Rigger **Prodigal Son**
NOTTINGHAM Old Angel **Roma**
NOTTINGHAM Rock City (0602 412544) **Janglefeet**
PRESTON Kings Arms **Sacrasanct**
RADSTOCK Railway Inn **Biarritz**
ST ALBANS Horn Of Plenty (0727 53143) **Hamsters**
STOKE-ON-TRENT Wheatsheaf **British Lion/Rachel's Breakdown**
SWANSEA Harpers **Voodoo**
WHITECROFT Royal Oak **Kaos**
WORCESTER Northwick (0905 755091) **Edging West**

FRIDAY 1

ASH VALE George (0252 543500) **Inner X**
BRADFORD Palm Cove **Kharma Dayze**
BRADFORD Queens Hall **Wolfsbane/Chain Gang**
BRENTFORD Red Lion **Hamsters**
BURTON Town Hall **Roma**
CARDIFF Bogiez **White Heat**
CHELMSFORD Y Club (0245 355677) **Garp**
CLEETHORPES Jezebelles **Lick That**
DONCASTER Jug (0302 361803) **Attic**
DUMFRIES White Hart **Belfagan**
EASTBOURNE Berties Bar **Dan Band**
EBBW VALE Market Tavern (0495 350200) **Alive On Arrival**
GREAT YARMOUTH Faze One (0502 513959) **New England**
GROVE Bay Tree **Tangle**
HALIFAX Empire Show Bar **Cheap Shot**
HERNE BAY Druid's Head **Foul Play**

G GUIDE

LIVERPOOL Krazy House **Balaam**
LONDON Astoria (071-434 3869) **Badlands/Naughty Naughty**
LONDON Crown Morden **Rock Raider Halloween Party**
LONDON Dome Tufnell Park **Company Of Fools/Excel**
LONDON Ruskin Arms East Ham **Tarrasque**
MANCHESTER Boatman's House (061-236 2620) **Shake Appeal/ Colour Climax**
NEWCASTLE-UNDER-LYME Rigger **County High**
OUNDLE Ship Inn **Avenue**
PEMBURY H Club **Coffee Anna**
PRESTON Kings Arms **St Hellier**
SEAFORD Beachcomber **Syra Katul**
SHEFFIELD Arena **Bryan Adams/Baby Animals**
SWANSEA Coach House **King Katwalk**
SWINDON Monkey **Voodoo**
TELFORD Duke **Haze**
TIVERTON New Hall **Shea**
TORRINGTON Plough **Doctor Brown**
USK Chainbridge **Ezra Park**
WORCESTER Brewery Tap **Kaos**
WORCESTER Northwick (0905 755091) **Lionsheart/Sarajevo/ Wreckage**
WREXHAM Cotton Club **Indian Angel/Sinful Kixx**

SATURDAY 2

ASH VALE George (0252 543500) **Pomeroy**
ASHTON-UNDER-LYNE King William IV **St Hellier**
BIRKENHEAD Stairways **Balaam**
BIRMINGHAM XL's **Shotgun Wedding**
BRADFORD Rio **British Lion/Wildcatt/Switchblade**
BRENTFORD Red Lion **Casual Affair**
BRIDGEND York Tavern **Prats On The Prowl**
CANNOCK Wheatsheaf **County High**
COLCHESTER Piccolo's **Tattered 'N' Torn**
DUDLEY JB's **New England**
EAST DEREHAM Memorial Hall **Brothers Grimm**
EASTBOURNE Bertie's Bar **Mary Hinge**
EBBW VALE Market Tavern (0495 350200) **Panic**
HARTLEPOOL Ritz **Engine**
IDE HILL Frog And Bucket **Steamhouse**
IPSWICH Corn Exchange **Avenue**
KINGSTON Grey Horse **Dan Band**
LEICESTER Royal Mail **Geneva**
LINCOLN Duke Of Wellington **Indian Angel/Sinful Kixx**
LONDON Dome Tufnell Park **The End**
LONDON Old Queens Head Stockwell **Sylent Knight**
MILTON KEYNES Woughton Centre **Wolfsbane/Chain Gang**
NEWCASTLE-UNDER-LYME Rigger **Power Crazy**
NORTHAMPTON Racehorse **After The Fall**
NORWICH Festival House **Roma**
READING Granby Tavern **Sarajevo**
SALISBURY Arts Centre (0722 321744) **Leatherface/Venus Beads**
SHEFFIELD Arena **Bryan Adams/Baby Animals**
SHREWSBURY Bowling Club **Vinegar Strokes**
SHREWSBURY Fridge **Tantrum**
SKELDEGATE Bonding Warehouse **Lick That**
TUNBRIDGE WELLS Flute And Flypaper **Coffee Anna**
WOLVERHAMPTON Paget **Haze**

SUNDAY 3

BERKHAMSTEAD Going Underground **Shika Kane**
BLACKBOYS Blackboys Inn **Dan Band**
BRIERLEY HILL Rock Tavern **Roma/Wild Obsession/Tarrasque**
BRISTOL Bierkeller **Wolfsbane/Chain Gang**
COLCHESTER Ancient Briton **Avenue**
DUDLEY JB's **Hamsters**
EBBW VALE Market Tavern (0495 350200) **Panic Station**
EDINBURGH Playhouse (031-557 2590) **Slayer/Mind Funk**
ELSTEAD Golden Fleece **Maid In England**
GLOSSOP Sylvesters **Thundering Hearts**
KIDDERMINSTER Market Tavern **Haze**
LLANHARAN RFC (0443 222209) **Talan**
LONDON Ruskin Arms East Ham **Mary Hinge**
LONDON Swan Fulham **Helltrain**
MAIDSTONE Royal Albion **Steamhouse** (lunchtime)
NORTHFLEET Red Lion **Foul Play**
OXFORD Dolly **Indian Angel/Sinful Kixx**
PRESTON Kings Arms **Kharma Dayze**
SOUTHBOROUGH Crown **Coffee Anna**

MONDAY 4

BIRMINGHAM NEC **Bryan Adams/Baby Animals**
DUDLEY JB's **Raw Deal/White Heat**
LONDON George Robey Finsbury Park **Helltrain**
MANCHESTER Apollo (061-273 3775) **Slayer/Mind Funk**
PONTYPOOL Unicorn **Ezra Park**
ROCHDALE Waggon And Horses **King Katwalk**
TELFORD Phoenix Centre **Avenue**

TUESDAY 5

ASH VALE George (0252 543500) **Big Sun**
CROYDON Cartoon **Roma**
HULL University **Balaam**
LONDON Dome Tufnell Park **Indian Angel/Sinful Kixx**
LONDON Odeon Hammersmith (081-748 4081) **Slayer/Mind Funk**
NOTTINGHAM Rock City **Wolfsbane/Chain Gang**
PELDON Plough **Avenue**
SHEFFIELD Hallamshire Hotel **No Restriction**

JIM MORRIS of BALAAM: pic Dave Willis

THE NAME may be shorter, but the hair's as long as ever! Yup, it's BALAAM, and you can let yer hair down in Buckley (Thursday), Liverpool (Friday), Birkenhead (Saturday) and Hull (Tuesday)!

marquee the club

OPEN EVERY NIGHT
LICENSED BARS
7PM TILL 12 AM
ADVANCE TICKETS AVAILABLE FOR MOST SHOWS, CREDIT CARD BOOKINGS WELCOME

105 CHARING CROSS ROAD · LONDON WC2 · 071 437 6603

NOV.5.WED £5.50 ADV. **THE ROB ALLEN EXPERIENCE** (featuring PHIL CAMPBELL, MOTÖRHEAD) PLUS SUPPORT

NOV.6.THU £6.00 ADV. **SAVATAGE** PLUS VICIOUS RUMOURS

NOV.7.FRI £5.50 **SOCIAL DISTORTION** PLUS SUPPORT

NOV.8.SAT £6.00 ADV. **MORDRED** PLUS IGNORANCE

NOV.12.TUE £5.50 ADV. **KING OF THE HILL** PLUS SUPPORT

NOV.23.SAT £6.00 **DIAMOND HEAD** PLUS SUPPORT

THE TOWN AND COUNTRY CLUB

9-17 HIGHGATE ROAD · KENTISH TOWN · LONDON NW5

Presents

UFO

IN CONCERT + RED DOGS + SUPPORT

WEDNESDAY 13TH NOVEMBER £8.00 DOORS 7.00PM

T&C INFORMATION HOTLINE 0898 202012 · TICKETS AVAILABLE FROM T&C BOX OFFICE 071 284 0303 · T&C STATION 071 284 1221 · PROWSE TICKETMASTER · PREMIER · STARGREEN · FIRST CALL & OTHER USUAL AGENTS

PLEASE NOTE: THERE IS LIMITED PARKING AVAILABLE IN KENTISH TOWN

HALLOWEEN HELLFIRE BALL

SAXON
GILLAN
WILD MEN DO

PLUS SUPPORT

THURSDAY
31ST OCTOBER
7.30PM TIL LATE

ALL TICKETS:
£12.00 ON THE DAY

BOX OFFICE 0202 685222
CREDIT CARDS 0202 674234

Book Ads Civic

THE KRAZY HOUSE

Friday 1st Nov
BALAAM
Friday 8th Nov
ROB ALLEN EXPERIENCE featuring
PHIL CAMPBELL
(MOTÖRHEAD)
Liverpool 051 708 5016

BRITISH

LION

UK TOUR 1991

OCTOBER

31st **STOKE ON TRENT** Wheatsheaf

NOVEMBER

1st **NOTTINGHAM** Rock City
2nd **BRADFORD** Rio's
7th **SOUTHAMPTON** Network
8th **GREAT YARMOUTH** Phaze 1
12th **RHYL** Bentley's
13th **MANCHESTER** Rockworld (TBC)
14th **COLNE** Carlos
15th **CARNFORTH** Graingers (TBC)
17th **CHELMSFORD** Y Club
19th **COLCHESTER** Hippodrome
21st **LONDON** Astoria
24th **LOWESTOFT** The Zone
25th **BRISTOL** Bierkeller
26th **BATH** Joe Bananas
27th **WORCESTER** The Northwick
29th **CARDIFF** Bogiez
30th **TONYPANDY** Naval Club

DECEMBER

1st **LLANHARAN** R.F.C.
4th **DINNINGTON** Squirrel
6th **WALTHAMSTOW** Royal Standard
7th **CROYDON** Cartoon

Phil McIntyre by arrangement with ICM Fair Warning Presents

A DECADE OF AGGRESSION

plus Special Guests MIND FUNK

EDINBURGH PLAYHOUSE
Sunday 3rd November 7.30pm £10.50
Box Office Tel: 031 557 2590

MANCHESTER APOLLO
Monday 4th November 7.30pm £10.50
Box Office Tel: 061 273 3775

HAMMERSMITH ODEON
Tuesday 5th & Wednesday 6th November
8.00pm £11.50
Box Office Tel: 081 748 4081

PORTSMOUTH GUILDHALL
Thursday 7th November 7.30pm £10.50
Box Office Tel: 0705 824355

NEC ARENA BIRMINGHAM
Friday 8th November 7.30pm £10.50
Box Office Tel: 021 780 4133

NEWCASTLE CITY HALL
Saturday 9th November 7.30pm £10.50
Box Office Tel: 091 261 2606

BALAAM

BRAND NEW MINI L.P. / C.D / M.C.

NO MORE INNOCENCE

KKKKs – Dave Reynolds, KERRANG!

ON TOUR AUTUMN 91

+ DOCTOR RAIN

OCTOBER

30 BEDFORD ESQUIRES CLUB
31 BUCKLEY TIVOLI

NOVEMBER

1 LIVERPOOL THE KRAZY HOUSE
2 BIRKENHEAD STAIRWAYS
4 SOUTHEND ESPLANADE
7 COVENTRY POLY
8 CLEETHORPES JEZEBELS
9 TONYPANDY ROYAL NAVAL CLUB
13 MANCHESTER INTERNATIONAL 2
14 SALISBURY ARTS CENTRE
15 M. KEYNES WOUGHTON CENTRE
16 BERKHAMPSTEAD GOING UNDERGROUND
18 NORWICH WATERFRONT
19 CHIPPENHAM GOLDIGGERS
20 LOWESTOFT THE ZONE
21 LONDON MEAN FIDDLER
22 CARDIFF BOGIEZ
23 PORTSMOUTH POLY

MORE DATES TO FOLLOW

ALL TICKETS £5.50 Adv, except Manchester £6 Adv, London £6.50 Adv. (Available from usual agents)

AGAINST THE GRAIN PRESENTS

ROCK NIGHT AT THE T+C2

GOAT
KGB

PLUS SPECIAL GUESTS
+ GRACE & DANGER

WEDNESDAY 13TH NOVEMBER

ONLY £5.00
DOORS OPEN 7.30PM

20/22 HIGHBURY CORNER
(OPP HIGHBURY-ISLINGTON TUBE)

TICKETS BOX OFFICE 071-700 5716 STARGREEN 071-734 8932
TOWN & COUNTRY 071-284 0303 ATG 0268 742659

MAINSTREET
71 ILFORD HILL,
ILFORD, ESSEX

PRESENTS:
starting 28th Oct.
'EVERY MONDAY NIGHT'
London's No.1 Rock D.J.
MONTY ZERO'S
HIPPODROME and MARQUEE fame
ROCK WROCK
8 till 1am • Pub Prices • Admission £2

RUPTURED DOG

You've read the rave review
"Playing straight from the gut... the Dog pack more attitude into three chords than most bands can muster in 3 albums. The dogs bollocks".

Now see them at:
Baccus Wine Bar, Kingston Nov 9th
Bull & Gate, Kentish Town Nov 19th
Grey Horse, Kingston Dec 4th

TESLA

PLUS SPECIAL GUESTS

KISS OF THE GYPSY

WEDNESDAY 13th NOVEMBER 8pm TICKETS £8

WOLFSBANE × CHAIN GANG

TUESDAY 5th NOVEMBER

8pm TICKETS £5

ROCK CITY

Send S.A.E. to Rock City, 8 Talbot St.,
Nottingham NG1 5GG. Tel: 0602 412544.

MCP & ITB present

"THE SLAVE TO THE GRIND TOUR '91"

SKID ROW

PLUS SPECIAL GUESTS
L.A. GUNS
APPEARING ONLY AT LONDON ARENA, NEC & NOTTINGHAM.

PLUS SPECIAL GUESTS
LOVE/HATE
APPEARING AT ALL SHOWS
PLEASE NOTE: THEY WILL BE ON STAGE AT 7.15pm AT LONDON ARENA, NEC & NOTTINGHAM.

EDINBURGH PLAYHOUSE
THURSDAY 14th NOVEMBER 7.30pm

Tickets: £13.50 & £12.00. Available from B/O Tel: 031 557 2590 (Credit Cards accepted) and all usual agents.

WHITLEY BAY ICE RINK
FRIDAY 15th NOVEMBER 7.30pm

Tickets: £13.00. Available from Gateshead Stadium Tel: 091 478 5555 / 7777 (Subject to a £1.50 per ticket booking fee). Personal applications to Whitley Bay Ice Rink, City Hall, Old Hitz Newcastle, Middlesborough Town Hall, Volume Records Newcastle, Durham and Sunderland (All subject to a booking fee).

BRMB, Mercia & Viva present

NEC ARENA BIRMINGHAM

WEDNESDAY / THURSDAY 20th / 21st NOVEMBER 7.15pm

Tickets: £14.00. Available from B/O Tel: 021 780 4133 (subject to £1.40 per ticket booking fee) all major Credit Cards accepted.Personal applications to NEC and ICC (no booking fee), Odeon Theatre, Ticket Shop Birmingham, BRMB / Way Ahead Shop, MLM Hanley, Newcastle & Wolverhampton, Poster Place Coventry, Way Ahead Nottingham & Derby, Piccadilly B/O Manchester (All subject to a booking fee).

Capital Radio present

LONDON ARENA
FRIDAY 22nd NOVEMBER 7.15pm

Tickets: £14.00. Available from venue B/O - personal applications (no booking fee). Credit Cards Tel: 071 538 1212 (subject to £1.50 per ticket booking fee). Personal applications to Stargreen, Ticketmaster, Premier, Albemarle, LTB and First Call. (All subject to booking fee).

NOTTINGHAM ROYAL CONCERT HALL
SATURDAY 23rd NOVEMBER 7.15pm

Tickets: £14.00. Available from B/O Tel: 0602 482626 Credit Cards Tel: 0626 482525 Victoria Centre B/O, Select-a-disc, and Way Ahead Nottingham, Ainleys Leicester, Limelight Grantham, Way Ahead Derby & Lincoln and all usual agents. (Subject to a booking fee).

ROCK RAIDER
ROCK DISCO
Halloween Party
Friday 1st Nov.
Fancy Dress
Prizes
Tube 200yds. N68 Night Bus
£5 adm, £3 mems. 9-2a.m.
"The Crown"
London Rd.
MORDEN. SW 20

— OCTOBER —

Thu	31	**BLACKPOOL** Tache Club

— NOVEMBER —

Sat	2	**LINCOLN** Duke of Wellington
Sun	3	**OXFORD** The Dolly
Tue	5	**LONDON** The Dome
Sat	9	**EDINBURGH** The Subway
Sun	24	**BRIERLEY HILL** Rock Tavern
Tue	26	**BOSTON** Axe & Cleaver
Thu	28	**CHICHESTER** Garfields
Sat	30	**TONYPANDY** Naval Club

DEVIANT
MCMXCI
TUFNELL PARK DOME
TUESDAY 5th NOVEMBER
ON STAGE 8.45pm
Enquiries, 12" single, press package etc.
Tel: (0692) 402266/(05088) 227

Solid Promotions present
STRANGER
Debut EP 'Helluva Night'
On tour in Scotland soon (November)
"Aerosmith-type band" – Paul Elliott, KERRANG!

To advertise here
Kall Marisa on
071 436 1515

The Standard
1 Blackhorse Lane, Walthamstow, E17
Tel: 081 527 1966

Friday 1st November
PHIL HILBORNE BAND
+ S.E.X. Adm £4.00

Saturday 2nd November
MAMA'S BOYS
+ ORIGINAL SINNERS
Adm £5.00

Sunday 3rd November
SCANXION
+ OPPRESS Adm £3.00

Mon 4th Nov ROCK
SEEZYA
+ THE EMPTY SET
Adm £2.50

Tue 5th Nov ROCK
AURORA
+ THE VIOLENT ROOM
Adm £2.50

Wed 6th Nov ROCK
ALL GROWN UP
+ FLAME OF THE WEST
+ ASHES OF ALICE
Adm £2.50

Thu 7th Nov GOTH/POP
SHAINNE
+
SCREAM BOAT
Adm £2.50

Live music 7 nights – open 8 till 12pm. No entry after 11pm (10.30pm Sunday). Buses: 58, 123, 158, 230. Tube: Opposite Blackhorse Rd. Victoria Line + B.R. All enquiries to Cliff on 081 503 0700.

TICKETS AVAILABLE...
SLAYER
5th/6th NOVEMBER
TESLA
12th NOVEMBER
UFO
13th NOVEMBER
EXTREME
18th/19th NOVEMBER
SKID ROW
22nd NOVEMBER
FISH
22nd/23rd NOVEMBER
LENNY KRAVITZ
25th NOVEMBER
THE CULT
26th NOVEMBER
STATUS QUO
6th/7th/8th DECEMBER
THE RAMONES
7th/8th NOVEMBER
TICKETS AVAILABLE FOR ALL LONDON SHOWS
STARGREEN
20/21A ARGYLL ST., OXFORD CIRCUS, LONDON W1
CREDIT CARD HOTLINE:
071-734 8932

BARRY DICKINS & ROD MACSWEEN FOR ITB PROUDLY PRESENT
LENNY KRAVITZ
There's Only One Truth
+ GUESTS
BRIXTON ACADEMY
MONDAY 25th NOVEMBER
AT 8.00PM
CAPITAL 95·8 FM
CAPITAL 95·8 FM
TICKETS: £12.50
(SUBJECT TO BOOKING FEE)
AVAILABLE FROM
B.O. TEL: 071 326 1022
STARGREEN 071 734 8932 TICKET MASTER 071 379 4444
PREMIER 071 836 4114 FIRST CALL 071 240 7200
LTB 071 439 3371 ALBEMARLE 071 580 3141
KEITH PROWSE 071 793 0500
96.4 BRMB
NEC ARENA BIRMINGHAM
96.4 BRMB
THURSDAY 28th NOVEMBER AT 7.30PM
TICKETS: £12.50
(SUBJECT TO BOOKING FEE)
AVAILABLE FROM
NEC BOX OFFICE CREDIT CARD HOTLINE 021 780 4133
YORKSHIRE – CAVENDISH TRAVEL MANCHESTER PICCADILLY BOX OFFICE BIRMINGHAM – BRMB WAY AHEAD NOTTINGHAM, DERBY & LINCOLN – WAY AHEAD STOKE ON TRENT, WOLVERHAMPTON, HANLEY & NEWCASTLE UNDER LYME – MIKE LLOYD MEGASTORES
BOURNEMOUTH INTERNATIONAL CENTRE
FRIDAY 29th NOVEMBER AT 7.30PM
TICKETS: £11.50
(SUBJECT TO BOOKING FEE)
AVAILABLE FROM
BOX OFFICE TEL: 0202 297 297
EDINBURGH PLAYHOUSE
SUNDAY 1st DECEMBER AT 7.30PM
TICKETS: £11.50
(SUBJECT TO BOOKING FEE)
AVAILABLE FROM
EDINBURGH PLAYHOUSE BOX OFFICE TEL: 031 557 2590

DISCHARGE
'MASSACRE DIVINE'
BRAND NEW ALBUM RELEASED 14th OCT AND SEE DISCHARGE ON THEIR AUTUMN TOUR

5th	The Venue, Edinburgh
6th	Tic Toc, Coventry
7th	Hummingbird, Birmingham
8th	The International 2, Manchester
10th	The Leadmill, Sheffield
11th	Riverside Club, Newcastle
12th	Rock City, Nottingham
13th	Bierkellar, Bristol
14th	The Waterfront, Norwich
16th	Queens Hall, Bradford
17th	Astoria Theatre, London
18th	The Zapp Club, Brighton

NOVEMBER 1991:
For catalogue send s.a.e. to:-
Clay Records., Twyman House, 31-39 Camden Road, London NW1 9LF.
Clay Records are distributed by RIO/POLYGRAM.
CLAY
CLAY RECORDS

FATES WARNING

NEW ALBUM

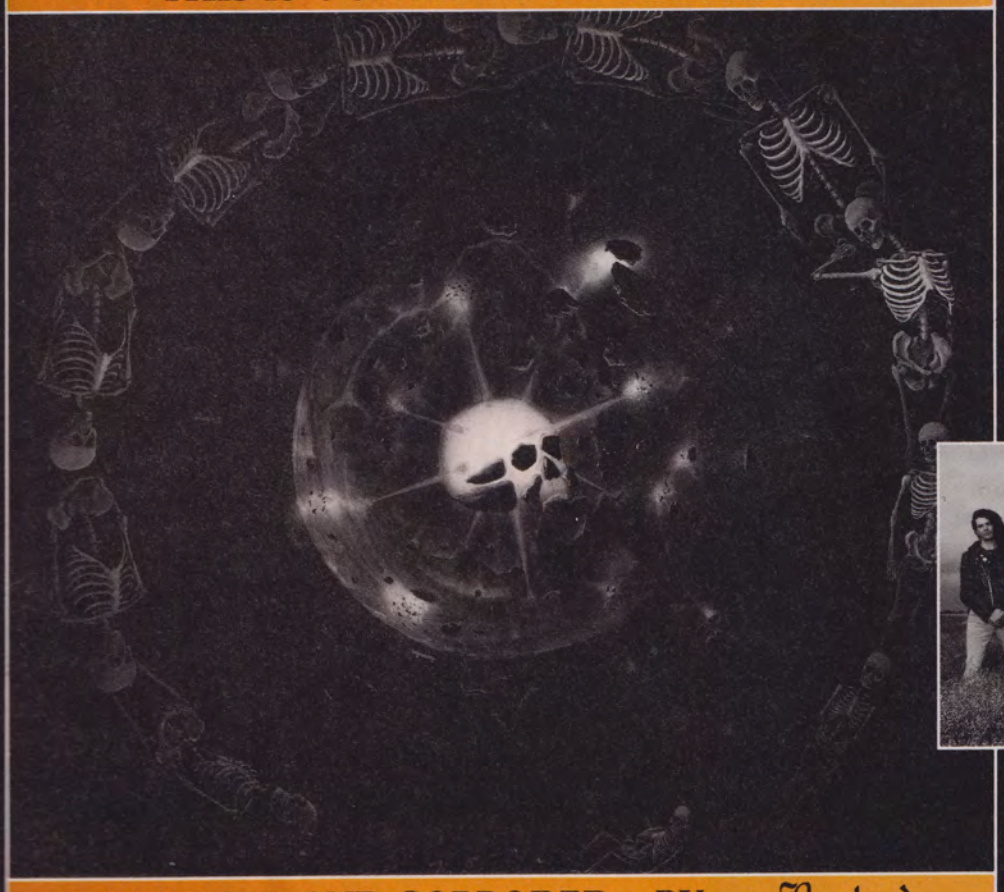
parallels

AVAILABLE ON CD, MC AND LP (CD) (T) ZORRO 31

"ALBUM OF THE MONTH"
AARDSCHOK METAL HAMMER

METALBLADE RECORDS

THIS IS OUR PLANET THE EARTH



IS DISEASED AND CORRODED BY . . . Bastards

bastards!

A "BASTARD" OF AN ALBUM/CASSETTE/CD
RO 9286 1/4/2
MC/CD include 3 Bonus Tracks

". . . Their finest work to date, Cerebral Fix have weight, confidence, blushing power and blazing resonance" — Metal Forces 80/100

ROADRACER RECORDS
SOME MUSIC WAS MEANT T° STAY UNDERGROUND

KONCERTZ

CONCRETE FOUNDATIONS FORUM '91
Mariott Hotel, LAX Airport, Los Angeles

WELCOME TO Los Angeles – airport, that is – and to Concrete Marketing's annual hard rock/ Heavy Metal convention.

Our men **Don Kaye**, **Jim Filiaut** and **Mike Gitter** were down in the basement ballrooms scribbling up a nightmare-length live review, while **Joe Giron** and **Mark Leialoha** exposed themselves – er, their films – to the crowd. 'Ere we go...

ASPHALT BALLET

Pic Mark Leialoha

BABY ANIMALS

Pic Joe Giron

BANG TANGO

Pic Mark Leialoha

CRIMSON GLORY

Pic Joe Giron

CRIMSON GLORY

CRIMSON GLORY don't know what fools they really are. They've abandoned their semi-bearable masked-man Metal stance of comparatively better days and opted for a brainless Sunset Strip exterior. Theirs is a sound straight from guitar institutes, drum clinics and keyboard seminars played by the sort of losers who spent the next three days parading around the Mariott with their shirts open.

Do we really care that Midnight has been replaced by a dumb blond named David Van Landing? Do we really want to see him rubbing his pecker up against a gleeful blonde bimbo back-up singer who flicks her tongue in a come-on? So much for the Floridian outfit's contribution to the women's movement. ***MG***

BABY ANIMALS

FROM OZ, and bleedin' it from every pore, Baby Animals know their Andipodean heritage well. At one end of their spectrum are AC/DC, at the other end the DiVinyls. They sit comfortably in the middle, somewhere in the realm of the bland. They have their odd moments, mostly centred around frontwoman Suze DeMarchi's Chrissie Hynde-ish vocals, but never seem to get up the requisite steam to make a decent impression.

Suze is every inch a star, a flurry of sharp features, platform shoes and gangster couture. If the band behind her wasn't so incredibly faceless, Baby Animals might be ferocious. ***MG***

UGLY KID JOE

NEWLY SIGNED to PolyGram, this five-piece from Santa Barbara got their start playing Sabbath cover tunes at college parties. It's this completely irreverent attitude that is the base of Ugly Kid Joe's appeal.

Led by vocalist Whitfield (the only person who uses the word 'dude' more than Vince Neil), Ugly Kid Joe act like a bunch of punk kids at a party. They play dirty, smelly street funk, but don't pose 'cause they don't know how.

Anyway, how can you not like a band whose standout cut is 'I Hate Everything About You'? ***JF***

ASPHALT BALLET

I EXPECTED Asphalt Ballet to be nothing more than your average Sunset Strip band, but in reality they were a loud, ugly, Southern-tinged mob – very nice!

Leading off with 'End Of My Rope', lead vocalist Gary Jefferies commands the small stage with a larger than life persona. Wearing a battered cowboy hat and boots, this compact dynamo pounds out song after song, the main standouts being 'Blood On The Highway' and 'Tuesday's Rain'.

Asphalt Ballet's songs don't all stick in your head on a first listen, but after their first world tour they could be a force to be reckoned with. ***JF***

CLAYTOWN TROUPE

WITH SUCH an odd name, I had no idea what to expect from Claytown Troupe, but was rather surprised. They held my attention with a set of songs propelled by muscular hooks and a nice sense of melody couched within meaty riffs. 'Wanted It All' and 'How Can Anybody Do This' were memorable, as were the vocals of Christian Riou, although he didn't seem to know what to do with himself when he wasn't singing.

Worth further investigation. ***DK***

THE ALMIGHTY

THERE'S NO doubt in my mind that the Almighty are a conscientious, hard-working, rock band who have been overrated in these and other British pages. They pour everything they've got into their performance, but ultimately the songs aren't strong enough to make them the awesome act they're held up as.

The selections from 'Soul Destruction' come across with the heavy bottom and break-neck assault that characterizes the sound of that album, but with the exception of 'Free And Easy' none sustain a melody that's powerful enough to be truly memorable.

Still, Ricky Warwick is an impressive and venomous frontman, looking like a far more sinister and angry Tom Warrior, and the rest of the band are rock-solid and tighter than Chrissy Steele's shorts. ***DK***

BANG TANGO

I USED to make fun of my best friend JP because he was a Bang

Concrete cacophony

Tango fan. I could never understand how he could dig them, cos to me Bang Tango had about as much right on my Death Deck as Samantha Fox. Well, Samantha had nicer tits than Joe Lesté so she probably stood a better chance.

I have to admit that their new album 'Dancin' On Coals' is pretty good, but unfortunately, Bang Tango still suck live.

Guitarist Mark Knights and Kyle Stevens handle the crunchy bits very well, though neither one will ever be mistaken for Gary Moore in a darkened room *(But surely that's a good thing?! – Ed)*. Drummer Tigg Ketler and wonderfully monickered bassist Kyle Kyle are a suitable bottom end combination, and Lesté is almost half as good as he thinks he is. *JF*

LIFE, SEX AND DEATH

LIFE, SEX And Death may well be exploitation of the cruellest kind. The band revolve around vocalist Stanley, allegedly a homeless, disturbed bum off the streets of LA who can barely talk, yet is possessed of a powerful and resonant voice. Stanley was walking around the Convention earlier in the day, stumbling, shaking, dressed in filthy rags, puking on himself and cursing incoherently at onlookers. Yet later that same day, I heard that Stanley was a normal person who has purposely immersed himself in the degradation of homelessness to use it as a gimmick for success.

The group behind Stanley is made up of typical LA posers, and the music they play is typical LA plod-rock. The songs are nothing special, and obviously the band would be nothing without the shambling Stanley fronting them. As for him, his sudden transformations from rambling, spasmodic lunatic to authoritative performance artist are just too jolting to be believable.

LSD have nothing new to offer musically. Instead, they offer shameless exploitation of a social tragedy, real or not. Any way you look at it, it stinks. *DK*

WAR BABIES

WAR BABIES' vocalist Brad Sinsel was once the mainman with Seattle demi-gods TKO – and TKO were a hell of a lot better than War Babies will EVER be!

Sinsel should see a doctor soon to clear up that annoying medical condition that causes him to hang on to the microphone and stand immobile for 30-minute periods of time. I kid you not, War Babies would have been served just as effectively had they placed a long-haired mannequin at the front of the stage and sampled the vocals.

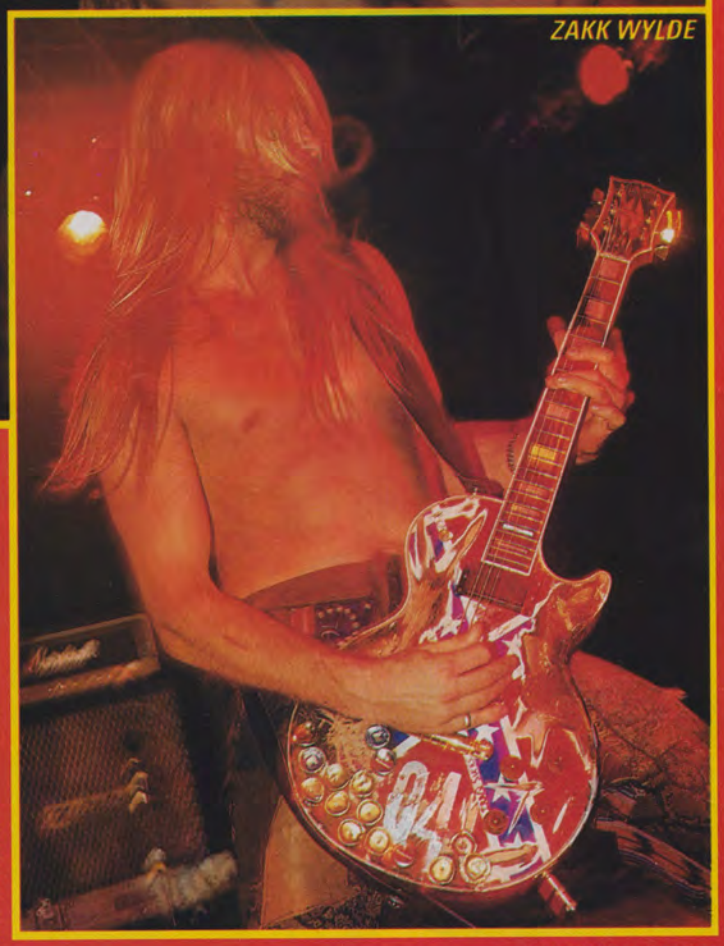
War Babies should have been very good. Instead, they sucked. *JF*

PRONG

PRONG, LIKE most three-pieces, are perfect. Away from their scuzzy CBGB's home, locked tight in a sub-basement

OZZY OSBOURNE

Pic Mark Leialoha



ZAKK WYLDE

Pic Joe Giron

KONTINUEZ OVER

Pic Joe Giron

Pic Mark Leialoha

convention room, they're the hand grenade of sound this whole corporate climate-controlled, bought-and-sold industry ego-stroke desperately needs.

'Irrelevant Thoughts' led off the cubist bombast, a thick wall of porous metals and stark rhythms. 'Unconditional' pumped out riffs cauterizing enough to make Anthrax eat their shorts. 'Lost And Found' is Thrash reduced to mechanized mayhem under a million tons of pressure per cubic inch.

Climaxing with one very pissed-off Tommy Prong smashing his guitar, apparently frustrated over the set being cut by 10 minutes, the ravaged landscape left in their wake should serve as a warning for those confronting 'em on their own terms. *MG*

THE SCREAMING JETS

I ONLY managed to catch the last few numbers of the debut US performance by the much-touted Jets, and I can see all the energy and promise that's been trumpeted throughout the international press. Dave Gleeson is a capable and manic frontman, pulling some of the most bizarre faces I've seen since Anvil first assaulted the lower half of North America.

The group's pop-infused yet raw sound – Paul Elliott likened them to a cross between Motörhead and the Alarm, which is a damn good assessment – seemed to confuse the audience, who were largely unfamiliar with the Jets. Likewise, Gleeson's odd jokes sailed right past the impatient Americans.

The Jets are an undoubtedly a real rock 'n' roll band, hard as nails. Whether that's enough to get them somewhere in the world remains to be seen. *DK*

SOUNDGARDEN

I'VE VOICED my opinions on Soundgarden for over three years now, and they haven't changed much. The Seattle quartet continue to reaffirm my belief that they are one of the most important and brilliant bands on the planet.

'Badmotorfinger' is a magnificent album and the group chose to play only new material tonight. A bit of a disappointment, that – but understandable given the showcase atmosphere.

Starting with an almost reserved 'Rusty Cage', the set built slowly in tension and energy. Rather than giving in to the freeform chaos their music is easily capable of, the group maintained an iron grip on their playing and emotions that tightened around the audience's skulls as well.

Chris Cornell's voice was in stunning form – this is a man who's reaching an extraordinary peak – while recent bass recruit Ben Shepherd provided a spindly, contorting counterpoint to guitarist Kim Thayil's intellectual approach.

Soundgarden are one of the most electrifying groups you'll see these days. *DK*

Pic Mark Leialoha

OZZY OSBOURNE

OZZY IN front of a captive audience of 750 people? The mind boggles. But Judas Priest did it at last year's Forum, so why not the Oz?

While Priest's show was an explosion of energy, coming after months of anguish at the infamous 'subliminal messages' trial, Ozzy's ballroom blitz was more of a rollicking, damn-the-torpedoes attempt at some simple fun. Sure, the band were as messy as hell – Randy Castillo sounded like he was stumbling all over the kit, while Zakk Wylde's riffs were aural peanut butter – but no one was there for a technically virtuoso performance. Least of all Ozzy.

Nothing's really changed with the old man: clapping his hands, exhorting us all to "Go f**king crazy!", hurling water over the churning mass of flesh piled at stagefront, Ozzy's magnetism as one of Metal's great icons and heroes is enough to carry the day. Okay, he introduced 'Bark At The Moon' twice, but did anyone really care? The voice was ragged as it always is, but does that stop anyone from joining in?

The answer is no. Ozzy is almost above criticism at this point in his career, having earned his permanent stripes as Metal's beloved and fatherly chairman of the board. As such, each show he does from now on will be less a musical performance and more a celebration of his very existence. He's probably better off that way. *DK*

Pic Mark Leialoha

KING KATWALK
Wagon And Horses, Bolton

Saturday, October 12

AMATEUR HOUR at the Wagon And Horses, and King Katwalk are playing to perhaps three people. Everyone else mourns the disco.

It's a long way from Cardiff to Bolton, and tonight they must be wishing they hadn't bothered. The swaggering, semi-Glam approach goes down like Saddam Hussein at a Kuwaiti tea party, and to be brutally honest it's no more than they deserve.

Okay, so this is a crap venue and David Lee Roth in pink tutu would probably be hard pressed to gain much attention. Even so, I've had more fun filling in tax returns, and this band shouldn't be let out of the rehearsal room again until they've had a little originality and a modicum of songwriting ability belted into them with a wet newspaper.

Sorry. ***PAUL TRAVERS***

ASHANTI
Errigle, Belfast

Wednesday, October 16

WITH ALL the hype that surrounds the music industry, it's one of life's great pleasures to saunter down to your local and be confronted with some great homegrown talent.

In a world where plagiarism seems to be a prerequisite, Ashanti are a welcome breath of fresh air. Not content to sell their souls for radio, jump on the funk bandwagon or join the host of '60s retro-merchants, they specialize in combining great hooks with imaginative and thought-provoking lyrics.

Right from the off, with the hard-rocking 'Kick With Both Feet' (a bitter attack on political and religious sectarianism), the band create a vibe that is almost punk in its commitment. Never content to deal with the mundane, the songs probe our conscience without the band ever seeming pretentious. 'Childhood Revisited' questions our treatment of the old and senile, while 'Stealing From The Storehouse' deals with man's plundering of the earth.

Standout tracks included 'WDF' (World Domination Fever), a Cultish tirade against tin-pot dictators and megalomaniac governments, and 'The Sideshow', which attacks media hype.

With the ink drying on a deal with PolyGram Ireland and a single ('Real World') due out soon, this is one to keep an eye on. ***ROBERT LOVE***

The time, the place

Pic Dave Willis

FISHBONE (Angelo Moore): I want your sax!

FISHBONE
Astoria, London

Monday, October 21

"WE KINDLY request you to lose your f**kin' minds..."

Like many of the key black artists of the '70s, '80s and '90s, Fishbone are schooled on funk icon George Clinton's theories on self-determination through funk power. The first words of this Fishbone performance echo the title of Clinton's Funkadelic album 'Free Your Mind... And Your Ass Will Follow'. Fishbone are, in Clinton speak, nastoid maggot-brained just-go retro-bleed thumpasaurus peoples. In short, they got the splank – the funk formula for bustin' loose!

Fishbone gigs aren't the standard rock 'n' roll show. They're more like soul music revues, in that at any given time there's always a whole bunch of things happening, both musically and visually. Tonight's performance was a circus, a carnival, and, in the best sense of the word, a riot. Charlie Dowd doesn't just pick up a trombone; he has a roadie throw it to him from the other side of the stage so he can pull off a spectacular diving catch reminiscent of England's number one 'keeper David Seaman *(Zzzzz – Football Weary Ed)*. Once he's made the catch, he blasts out a couple of mad solos before trashing the trombone, Pete Townshend style, and hurling it to the roaring mob. Later, he picks up his keyboard and plays it above his head while dancing!

The movement on stage is so frantic that cheerleader Angelo Moore and bassist John Norwood Fisher collide at one point, the latter coming off worse. Yet not all the action is on stage. Within two numbers there's a huge, swirling Mosh pit going, punters stampeding around like cattle.

The music is just as animated. Fishbone are an important band, but never pompous, their music as energetic as it is eclectic. They play a jumble of styles – Hardcore, ska, power rock, funk – and each is handled brilliantly. 'Ma And Pa' is their coolest pop song, alive with funk and ska, while Curtis Mayfield's satin-smooth '70s soul shaker 'Freddie's Dead' is pumped up into a killer rocker. Everybody in the band gets the chance to rap too. Angelo's words are the strongest; finishing 'Junkie's Prayer', he sneers, 'Remember – if you're a junkie, you're a shithead'.

Angelo plays the last few numbers naked, save for a sax slung in front of his dick, before a huge Fishbone logo flag is passed out to cover most of the stalls. The gig ends in chaos with punters using the flag as a trampoline and bouncing up 15 feet or so, after Walter A Kibby II (vocals, three-valve brass) has taken time out to slam George Bush and his "new world order with a Third Reich odour".

So who's mad? ***PAUL ELLIOTT***

Bad language

THE THROBS
Omni, Oakland, California

Saturday, September 14

WHOEVER CALLED the Throbs New York's answer to Guns N' Roses must have been deaf, blind or just plain stupid. The only thing this second-rate goth brigade have in common with GN'R is that they both steal from Hanoi Rocks and they both got signed to Geffen. Everything else is just hype.

In addition to playing the songs you'd expect to hear, the Throbs' live set features a number of unreleased tracks, some of which are better than those on their debut album – but, to me at least, that ain't saying much. I still cannot bring myself to sit through 'The Language Of Thieves And Vagabonds' in its entirety, and it was a real challenge to sit through this band live as well. It's not that the Throbs can't play, just that they're going through the same old motions, and that their interpretation is so flaccid. Believe me when I say that there is nothing throbbing about this band!

As individuals and as a unit, the Throbs are entirely unremarkable. The bassist wants to be in the Ramones, the guitarist in Cream or Hanoi, and who gives a shit about a drummer who plays like someone's mother? The only figure who strikes me as being something other than a mundane caricature is the vocalist, a man bold enough to call himself Sweetheart.

To simply call Sweetheart a parody of a rock star would be to grossly understate the case. It's not that he lacks confidence or attitude, just talent. Rather than singing well (and I think he can sing well when he wants to), this slithering creature growls and slurs the vocals like a drunken cat in a cement mixer. As if that wasn't enough, Sweetie tears off his shirt, rips his leather jeans and covers himself with a mountain of baby powder! Sweetheart actually thinks he is cool. Somebody should break the news.

I won't bore you with song titles or any of that business. Suffice to say that this band's already weak material sounds no better live than on their poorly-produced LP. Their sound isn't catchy and doesn't have much spark.

Given its cultural vibrance, you'd think that New York would have more to offer us than the Throbs. I really do not know why Geffen signed this band, but I know all too well why they dropped them. ***ROBERT SZYMANSKI***

THE THROBS (Sweetheart): 'like a drunken cat in a cement mixer'

Pic Joe Giron

AOK
Astoria, London

Wednesday, October 16

OKAY, I'LL admit it; I'm not a big AOR-type dude. My hairdresser is a Greek bastard whose talents stretch to short back 'n' sides only, I look stoopid in a pair of Spandex strides and I NEVER read Wimpwire. I didn't like Journey much either.

So while watching Manchester's 'Frantic AOR' new hopefuls AOK, I surprised myself by being genuinely interested. Y'see, this ain't a bunch of posin' twats who wanna be Europe...

AOK play melodic rock with all the class of FM, the energy of Dangerous and the professionalism of headliners Dare without stepping in too many clichés. Having said that, it was a pity about the singer's crap Yankee accent (what is it about these northerners that make them wanna talk like Jack Duckworth impersonating JR Ewing?), but never mind.

'How Can Love Survive' is a saccharine-sweet wimp riot, with a sound bigger than Biff Byford's crotch bulge and Derek Oliver's sausage put together. 'Time Is A Luxury' funks things up a little, and a cover of Kiki Dee's 'I've Got The Music In Me' is not actually as ridiculous as you'd expect. Quite a singalong, in fact, and the previously half-dead audience begin to wake up and take note.

The thing is, though, that AOK look and sound like a million dollars without having strong enough songs to back it all up. Bags of pro-attitude and musicianship ranging from great to downright flash do not a classic band make.

AOK are a good band; even a Motörhead freak like me can appreciate that, but they still lack the material to do them justice.

By the way, boys, who does your hair? ***PAUL MILLS***

HIT 'N' RUN
Salutation, Portsmouth

Saturday, October 12

SHOT THROUGH the heart and you're to blame, you give rock a bad name. It's easy to see why they're called Hit 'N' Run – that's probably what they're forced to do after every gig. Perhaps a more suitable name would be Hit 'N' Run Like Bloody F**k Before The Audience Catches Up With Us.

Sorry, that was a bit gratuitous, so now I'll be more constructive and say that Hit 'N' Run just weren't hot poop. Certainly poop, but not hot poop. Essentially they are a decent band strangled by their own lack of imagination and prematurely corroded by creeping rust.

They can play well and communicate in their own way, but the quality of songwriting is just dire. 30 seconds into each song and you've heard all you need to hear. Monotony and repetition are a lethal mix, and I think that deep down this band must know they can do better. A barely recognisable mangling of Cinderella's 'Heartbreak Station' made matters worse, and I could only bear to stay for one of their two sets.

Still, next time I see them, maybe in front of a home crowd, Hit 'N' Run could prove me wrong. Until then, it looks like it's homework time again, lads. ***COLIN REED***

RICH RAGS, LICK THAT
Royal Standard, Walthamstow

Friday, October 18

LICK THAT'S frontwoman Witchie wants to be Doro Pesch very badly. Everything from her costume to her hair to her voice evoke images of the Kraut cock teaser like a startling acid flashback to the Marquee all those wasted years ago.

Despite this intense *déjà vu*, Lick That are remarkably entertaining. With stage acts ranging from the crap (silver masks *à la* Crimson Glory at the beginning) to the amusing ('L' plates on the amps) to the downright bizarre (dancing with an inflatable skeleton), they inject their very Warlock-esque workouts with a heavy dose of humour and ragged fun.

However, Lick That try a little too hard at times. Sure, having the bassist run amok in the crowd isn't something you see every day, but it's all unnecessary.

Rich Rags suffer from a bit of an identity crisis. The singer's name is Ian Hunter but he looks like Perry Farrell. One minute he's screaming himself shitless and staring like Iggy on speed, the next he's giggling in his strange Humberside accent and looking all apologetic for his behaviour. It's a bit like discovering Lemmy is a virgin and Ozzy Osbourne moonlights as an accountant.

Aside from that, Rich Rags are one f**k of a good band. Spitting teeth through the street punk shit-kickin' of 'Suburbia', they come on like the band the Throbs wanna be and the band the Dogs D'Amour forget how to be.

Ramones and Lords Of The New Church riffs are shaken effortlessly from John Stewart's black Les Paul, and you can't help but stand back and admire.

Rich Rags need something more than the Royal Standard can offer. Until they get it, they remain one of Britain's secret weapons. ***PAUL MILLS***

Silly Billy

Pic Joe Giron

BILLY SQUIER: a new resident on Planet Mongo?

BILLY SQUIER
The Palace, Los Angeles

Monday, September 23

EVER SINCE my first Billy Squier show back in '82, I have raved about what an amazing performer this man was. Not only did he have songs galore and that cool-as-hell voice, but Squier moved around the stage as gracefully as an alley cat. He was baaaaad!

Unfortunately, those memories have been displaced by what I saw tonight. Replacing the nimble Squier of old was an out of shape, tired, bored, haggard old man who looked like hell. It was sad.

To his credit, Squier's voice is still there, with that rough-silk quality it always had. Sadly, however, he doesn't budge from his spot at the mic, though we're occasionally treated to quick, fumbled movements that hint at his former grace.

Billy begins to provide some between-song raps part way through the set, but in mid-sentence he invariably forgets where he is and is unable to continue his train of thought. His body may have been on stage at the Palace tonight, but his mind was definitely somewhere else.

Song-wise, 'Lonely Is The Night', 'She Goes Down', 'My Kinda Lover', 'Rock Me Tonight', 'What Do You Want From Me', 'Don't Say You Love Me' and 'The Dark' were a few of the ones I could pick out through the horrible mix.

Guitarist Larry Mitchell was more often than not the single spark in an otherwise dark set. His fiery playing and effortless solos jump-started the heart of what was too often a dead beast. Larry was slumming it tonight but, hey, the guy's gotta make a living. Expect to see him go on to bigger and better things.

Billy Squier is walking the thin line between commercial relevance and cabaret. Which way he falls, only time will tell. ***JIM FILIAULT***

VIEW FROM THE BAR

The mega muck-rakin' kolumn that puts the GROSS into gossip!

■ 'ALLO BOOZERS! Hell comes to your house!

Well, at least if you have the *Big K!* (no, not 'Kleenex' – *Kerrang!*, dummy!) delivered sensibly to your door it does. Otherwise, allow us to reiterate – Hell comes to your house via a visit to your friendly neighbourhood noiseagent!

HOO-HA-HA HAARRRGHHH!

Yush, it's that time o' the year again, bloodthirsty boozers (or even 'boozethirsty bloodsters')! Yeah... when the rats scamper across the dusty boards as one and all and all and one wade through the cobwebs 'n' slime, the muck 'n' the grime, while the cacklin' old hags ride high on their broomsticks: **Skarlet, Alison** 'n' **Clare!** Harsh descriptions – but somebody's gotta clean up our new **Carnaby Street** office!

HAAAAAAAAARRRRGHHHH!

Oh, we see, you thought we were on about Halloween! Aw, c'mon. It's a bit cliché, innit? Hobgoblins, spooks, devils 'n' demons? Clocks strikin' the witchin' hour? Banshees screamin' on 11? Frothy, smokin', potent potions gushin' over skull-embellished weighty goblets? Sacrificial virgins draped in skimpy gossamer-like nighties, their gently-swellin' bosoms heavin' in breathless anticipation as they willingly do what they shouldn't oughta on the altar?

F**k! Let's go for it...

■ RIGHTY-HO, then! Let's get this week's gratuitously gruesome ligs outta the way, shall we? 'Cos, like that great man whose name rhymes with amputated toe, **Edgar Allen Poe,** once said, "If you weren't there – why should you care?"

Edinburgh's fave ruckers – ermm – one meant to say 'rockers' – the **Black Crowes** (a *très* Halloweeny handle reckon we) threw a decent wee post-Hammy O bash at a gaff called **Harvey Floorbangers** in Olympia. Lotsa nosebag an' the ale runnin' freely. Maybe too

freely in the comatose case of ex-**Bad English** vocalist **John 'I Ain't Mishin' You At All' Waite** an' mild-mannered photographer **Ross 'I Shtill Can't Undershtand Why Ray Shell Didn't Get The Part Of Friar Tuck In That New Robin Hood Film' Halfin!** Like ol' **Drac** after sundown – they were outta their box!

Comparatively better behaved were personages from support act **Thee Hypnotics, Daaaaave Murray** of **Maaaiden,** ex-Maaaiden man **Aaaaaaadrian Smith** of **ASaaaaaaP, 'Aaaaaaaaary** from **Thunder,** up way past their bedtimes **Crouching Mark Plunkett** 'n' **Bruce John Dickinson** from **Little Angels** and, um, some bloke 'oo claimed to be **Mark Brabbs,** who we were led to

THE BADDEST VIDEO IN TOWN. OUT NOW

PolyGram Video

■ *AT HALLOWEEN, boozin' bloodbrothers, yer ol' 'Bar buddies don't care what's at stake... as long as you don't aim it at our hearts!*

HOO-HA HA HARGH!

Just check out these K! *monster mashers 'n' party crashers decked out in their dead authentic fright make-up!*

From left: ***Dave 'Wiggy' Reynolds*** *as the* ***Phantom Of The Britny Fox Gig, Paul 'Sexy Pins' Elliott*** *(centre, but not forward) as the* ***Creature From The North Bank Lagoon,*** *and givin' it the ol'* ***Inter Kerrang!*** *one goal salute – 'orrible* ***Jon 'Otten*** *disguised as the* ***Thug From Out Of Mayhem Space.***

NEXT WEEK: The picture they wouldn't let us print – Wiggy, Elliott 'n' Hotten unmasked!

believe is an ex-drummer of legendary trio **Tank** (*A trifle generous description, wot! – Knows A Buncha Has-Beens When He Sees 'Em 'Bar Ed.).* Natch, also 'tanked' was any bugger from the *K!* kamp you could aim a boulder at! Ahh, but boozers will be boozers...

■ SADLY NOT quite as popular in this week's lig list was the

painfully sane (also post-**Hammy O) Extreme** do at **Brown's** nightclub in Holborn. Sure, there was free grog on tap. Sure, there was those little doughy, semi-spicy, possibly-just-enough-meat-content-to-piss-off-a-veggie things on sticks to ponder on with yer taste-buds. But, well, call us picky, call us fussy, call us ungrateful... but we'd prefer you called us a cab so we could bugger off 'ome!

HARGH! HARGH! HARGH!

Nooo. Just kiddin'! It was great, honest. Truly. We swear. And among the ghost – ermm – we mean 'host' of celebs seen doin' the smile 'n' mingle thang were **Handsome Mick Ransome** of the **Tattooed Love Free Booze Boys** and... and... and... and...

■ WE'LL GIVE any bugger a plug – but it sounds like 'shock rockers' **Primus'** guitarist **Larry Lalonde** has already had one! As durin' a reshent live (an' boy do we mean 'live'!) performance at Holland's **Dynamo** (!) **Festival** our Lal got a charge out of current affairs.

■ *EXCLUSIVES R US!*

Here it is, boozin' bloody buddies, the first-ever printed still from ***'Aliens III: More Aliens'.*** *In this scene, in her debut actin' role,* ***Lily White,*** *glockenspiel player of the* ***Skateboard Harlots From Hounslow,*** *has an alien explode out of her bellybutton!*

NEXT WEEK: We reveal how after a gruellin' day on the set the little alien actors rejuvenate themselves in a glass of mouthwash!

HARGH! He called us on his porta-phone (no wires) to give our man with the insulated gloves an exclusive account:

"I thought my brain had snapped or something," explained Larry. "I just fell on the ground and everyone on the stage was laughing at me. But actually I'd been shocked! I was lying there for a while before I realised I was actually still on stage!"

Hey, man, whatever turns you on ...

■ YET PERHAPS even more shocking, especially for all the frantic female **Quireboys** fans who have been patiently awaitin' the return of super-sexy, blue-eyed, gravel-larynxed frontman **Spike,** is the hot li'l rumour that he is... is... oh-my-God-I-just-can't-believe-it-tell-me-it-isn't-true-I-even-bought-that-naff-live-album-I've-been-so-loyal-how-could-he-do-this-to-me.. is soon to be married! Splice city! Hell hitched!

An' you thought Halloween was scary? Woooo!

■ AND FROM a 'woooo' to an 'ooooh'. As that's what one-time **Black Sabbath** frontman **Tom Jones'** ex-minder claimed to a Sunday rag our Thomas did after he dunked his dilly in a glass of **Listerine** mouthwash for soothin' purposes! The minder, **Chris Montgomery,** reckons Tom considered the antiseptic liquid could restore an overworked winkle!

But it's not unusual, our Krusher also claims to have been usin' the same method of revitalisation for years: "I don't know about a whole glass-full though," said Krush, "I find it more economical to use a thimble."

A thimble? Oh, of course... you wouldn't get so big a prick...

■ THERE ONCE was a time US cities 'n' towns lived in mortal fear of serious monster-type dudes like **King Kong** or **Godzilla** – these days it's that little horror **Axl Rose!** We mean, it's not even like they all share the same shoe-size or anythin'!

But there you have it, since the most dangerous frontman in the world *et* band left havoc in their paths when they stormed through St Louis some time back, followed by a derogatory message to the city on their **'Use Your Record As A Postcard'** album(s) sleeve(s) notes – St Louis residents have been mega-miffed to put it mildly. Why, some o' the torch-wieldin' St Louis locals even went so far as to hold anti-Axl rallies!

Like, what're these people tryin' to do – give the poor boy a complex?

■ AND AT this point in the proceedings it's time to arch our eyebrows, smile an evil bugger of a grin to let our pearly whites glint in the moonlight, melodramatically hurl a leathery black cape across broad shoulders an' nip off down to the village for a... ermm... pint or two.

'Til next time suckers – SEE YA!

■ ***KISS*** *OF death?*

Gene Simmons: *"Psst, hey,* ***Death.*** *If I sell you my soul could you guarantee me a hit album and a successful worldwide tour?"*

Death: "Nope... but I could guarantee you a better fittin' wig."

NEXT WEEK: Gene Simmons opens his own store: 'Kiss Wore Them'!

OMAR (from Omar and the Howlers)

Acoustic and electric, traditional and non-traditional, Mississippi roots and Texas Rock, it's Omar's NEW ALBUM **BLUES BAG**

"Mighty fine stuff, which grooves like hell" Phill Alexander (RAW)

OMAR - Blues Bag available (Pinnacle) on **CD** (PRD 70282), **LP** (PRL 70281) and **CASS** (PRC 70284)

PROVOGUE

METAL CHARTZ

ALBUMS

Pic Steve Gullick

TOM ARAYA demonstrates his '...Aggression' at Number One

1	–	DECADE OF AGGRESSION **Slayer** (Def American)
2	1	NO MORE TEARS **Ozzy Osbourne** (Epic)
3	3	WAKING UP THE NEIGHBOURS **Bryan Adams** (A&M)
4	4	USE YOUR ILLUSION II **Guns N' Roses** (Geffen)
5	5	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
6	2	DECADE OF DECADENCE **Motley Crue** (Elektra)
7	30	BADMOTORFINGER **Soundgarden** (A&M)
8	9	NEVERMIND **Nirvana** (Geffen)
9	6	DOWN FALL THE GOOD GUYS **Wolfsbane** (Def American)
10	7	BLOOD SUGAR SEX MAGIK **Red Hot Chili Peppers** (Warner Bros)
11	10	BACKLASH **Bad English** (Epic)
12	14	METALLICA **Metallica** (Vertigo)
13	8	CEREMONY **Cult** (Beggars Banquet)
14	11	PORNOGRAFFITTI **Extreme** (A&M)
15	20	PROVE YOU WRONG **Prong** (Epic)
16	13	RAISE **Swervedriver** (Creation)
17	12	PRISONERS IN PARADISE **Europe** (Epic)
18	15	BAT OUT OF HELL **Meatloaf** (Epic)
19	17	SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
20	18	PSYCHOTIC SUPPER **Tesla** (Geffen)
21	16	ROCK 'TIL YOU DROP **Status Quo** (Vertigo)
22	21	PRETTY HATE MACHINE **Nine Inch Nails** (Island)
23	–	KNOCK OUT **Bonfire** (RCA)
24	19	NOBODY SAID IT WAS EASY **Four Horsemen** (Def American)
25	23	MORBID VISIONS **Sepultura** (Roadracer)
26	–	WHENEVER WE WANTED **John Mellencamp** (Mercury)
27	22	EVERY GOOD BOY DESERVES FUDGE **Mudhoney** (SubPop)
28	–	TOOL BOX **Ian Gillan** (EastWest)
29	29	HOLIDAYS IN EDEN **Marillion** (EMI)
30	40	CRAZY WORLD **Scorpions** (Vertigo)
31	–	STREETS **Savatage** (EastWest)
32	27	HEY STOOPID **Alice Cooper** (Epic)
33	25	TESTIMONY OF THE ANCIENTS **Pestilence** (Roadrunner)
34	26	WE WILL ROCK YOU **Various** (Dino)
35	–	FOREST OF EQUILIBRUIM **Cathedral** (Earache)
36	28	ROLL THE BONES **Rush** (Atlantic)
37	37	BLOOD FROM STONE **Dare** (A&M)
38	31	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
39	24	DRIVIN' WHEEL **Drive, She Said** (Music For Nations)
40	32	CATFISH RISIN **Jethro Tull** (Chrysalis)
41	38	THE PLAGUE THAT MAKES YOUR BOOTY MOVE... IT'S THE INFECTIOUS GROOVES **Infectious Grooves** (Epic)
42	–	SHADOW KING **Shadow King** (Atlantic)
43	34	STRANGER IN THIS TOWN **Richie Sambora** (Mercury)
44	33	MR BUNGLE **Mr Bungle** (London)
45	35	RECKLESS **Bryan Adams** (A&M)
46	55	ATTACK OF THE KILLER B'S **Anthrax** (Megaforce/Island)
47	36	SLAVE TO THE GRIND **Skid Row** (Atlantic)
48	69	FOR UNLAWFUL CARNAL KNOWLEDGE **Van Halen** (Warner Bros)
49	64	FIREHOUSE **Firehouse** (Epic)
50	43	EMPIRE **Queensrÿche** (EMI USA)
51	42	MAGNET TO STEEL **Chrissy Steele** (Chrysalis)
52	57	THE REALITY OF MY SURROUNDINGS **Fishbone** (Columbia)
53	51	BUTCHERED AT BIRTH **Cannibal Corpse** (Metal Blade)
54	45	LED ZEPPELIN IV **Led Zeppelin** (Atlantic)
55	44	GN'R LIES **Guns N' Roses** (Geffen)
56	48	RATT AND ROLL '81-'91 **Ratt** (Atlantic)
57	49	THE RAZOR'S EDGE **AC/DC** (Atco)
58	46	THE SPIRIT **Magnum** (Polydor)
59	–	NOW HEAR THIS **Howe II** (Roadrunner)
60	41	FROM BEYOND **Massacre** (Earache)
61	–	ANGEL RAT **VoiVod** (MCA)
62	63	STORM **Storm** (EastWest)
63	39	ROCK THE HOUSE 'LIVE' **Heart** (Capitol)
64	47	PURPLE RAINBOWS **Various** (EMI)
65	50	RITUAL DE LO HABITUAL **Jane's Addiction** (Warner Bros)
66	–	BORN TO BE WILD **Various** (Telstar)
67	75	BACK STREET SYMPHONY **Thunder** (EMI)
68	53	GALACTIC COWBOYS **Galactic Cowboys** (Geffen)
69	52	...AND JUSTICE FOR ALL **Metallica** (Vertigo)
70	54	HORRORSCOPE **Overkill** (Atlantic)
71	58	ARISE **Sepultura** (Roadrunner)
72	67	HUNGRY **XYZ** (Capitol)
73	70	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
74	60	MIND FUNK **Mind Funk** (Epic)
75	68	TIME'S UP **Living Colour** (Epic)

Compiled by MRIB

JOHN MELLENCAMP: gettin' to do it whenever he wants at Number 26!

VIDEOS

1	2	ROCKING ALL OVER THE YEARS **Status Quo** (4 Front/PolyGram Video)
2	1	PHOTOGRAFFITTI **Extreme** (A&M/PolyGram Video)
3	3	SLIPPERY WHEN WET **Bon Jovi** (4 Front/PolyGram Video)
4	5	PRIME CUTS **Alice Cooper** (Castle Music Picutres)
5	4	WHO MADE WHO? **AC/DC** (WMV)
6	6	HITS OUT OF HELL **Meat Loaf** (SMV)
7	8	EXPOSED **Kiss** (4 Front/PolyGram Video)
8	10	WORLD WIDE LIVE **Scorpions** (Music Club/Video Collection)
9	7	HARD 'N' HEAVY VOLUME 14 **Various** (WMV)
10	9	AT WEMBLEY **Queen** (PMI)
11	14	LIVE AT DONINGTON **Whitesnake** (Music Club/Video Collection)
12	13	ANNIVERSARY WALTZ **Status Quo** (Castle)
13	11	CLIPPED **AC/DC** (WMV)
14	12	CLIFF 'EM ALL **Metallica** (PolyGram Video)
15	15	THE FIRST TEN YEARS **Iron Maiden** (PMI)
16	16	WE WILL ROCK YOU **Queen** (Music Club/Video Collection)
17	17	DEDICATION – THE VERY BEST OF THIN LIZZY **Thin Lizzy** (PolyGram Video)
18	19	RECKLESS **Bryan Adams** (A&M)
19	18	THE SONG REMAINS THE SAME **Led Zeppelin** (WHV)
20	20	CHRONICLES **Rush** (PolyGram Video)

Compiled by MRIB

IMPORTS

1	4	TALL STORIES **Tall Stories** (Epic)
2	2	WHO MAKES THE RULES **Reptile Smile** (Epic)
3	–	CENTRIFUGAL FUNK **Mark Varney Project** (Legato)
4	3	BAREBACK **Wild Horses** (Atlantic)
5	1	SCREW IT **Danger Danger** (Imagine)
6	7	LUCY BROWN **Lucy Brown** (Atlantic)
7	9	BECKETT **Beckett** (Curb)
8	6	BABY ANIMALS **Baby Animals** (Imagine)
9	5	PREY **Joe Pasquale** (MCA)
10	8	ERIC GALES BAND **Eric Gales Band** (Elektra)

Import Chart supplied by SOUND OPTIONS, 15 Globe Centre, Wellfield Road, Roath, Cardiff. Tel: (0222) 472323

INDIE METAL

1	1	RAISE **Swervedriver** (Creation)
2	3	MORBID VISIONS **Sepultura** (Roadracer)
3	2	EVERY GOOD BOY DESERVES FUDGE **Mudhoney** (SubPop)
4	5	TESTIMONY OF THE ANCIENTS **Pestilence** (Roadrunner)
5	6	WE WILL ROCK YOU **Various** (Dino)
6	–	FOREST OF EQUILIBRIUM **Cathedral** (Earache)

CATHEDRAL: Death Metallers yompin' on through the 'Forest...' at Number Six!

7	4	DRIVIN' WHEEL **Drive, She Said** (Music For Nations)
8	8	BUTCHERED AT BIRTH **Cannibal Corpse** (Metal Blade)
9	–	NOW HEAR THIS **Howe II** (Roadrunner)
10	7	FROM BEYOND **Massacre** (Earache)
11	9	ARISE **Sepultura** (Roadrunner)
12	12	DOGS HITS AND BOOTLEG ALBUM **Dogs D'Amour** (China)
13	11	CONDEMNED **Confessor** (Earache)
14	10	OUT OF ORDER **Nuclear Assault** (Under One Flag)
15	14	BLESSED ARE THE SICK **Morbid Angel** (Earache)
16	15	DAWN OF POSSESSION **Immolation** (Roadrunner)
17	13	STRANGE AND BEAUTIFUL **Crimson Glory** (Roadrunner)
18	17	MUSH **Leatherface** (Roughneck)
19	18	GUTS OF A VIRGIN **Painkiller** (Earache)
20	16	MENTAL FUNERAL **Autopsy** (Peaceville)

Compiled by MRIB

LOCAL CHART

1	SMELLS LIKE TEEN SPIRIT **Nirvana**
2	DON'T DE-ROCK ME **Tesla**
3	LOVE DON'T WORK THAT WAY **Dan Reed Network**
4	GARDEN **Guns N' Roses**
5	SAD BUT TRUE **Metallica**
6	OVER THE EDGE **LA Guns**
7	BIG HOUSE BURNING **Mind Funk**
8	NO MORE TEARS **Ozzy Osbourne**
9	BREAKOUT **Dare**
10	ROCKIN' IS MY BUSINESS **Four Horsemen**

*This week's Local Chart was sent to us by JOHNNY BRENT of (and we quote) "the nosepickin' ace CROWBAR, in BURY". Whatever that might mean, Johnny, it sounds like a fine rockin' night to us, and where's our f**kin' free tickets?!*

Send your Local and Readers Chartz, together with any appropriate bribe, like money, alcohol, naked pictures of Mind Funk etc, to Kerrang! *Chartz, EMAP Metro Ltd, Meed House, 21 John Street, London WC1N 2BP.*

SINGLES

1	5	THE SHOW MUST GO ON **Queen** (Parlophone)
2	1	WIND OF CHANGE **Scorpions** (Vertigo)
3	2	(EVERYTHING I DO) I DO IT FOR YOU **Bryan Adams** (A&M)
4	7	SEASONS IN THE ABYSS **Slayer** (Def American)
5	13	SEEING THINGS **Black Crowes** (Def American)
6	3	DECADENCE DANCE **Extreme** (A&M)
7	18	EDISON'S MEDICINE **Tesla** (Geffen)
8	14	CULT OF PERSONALITY **Living Colour** (Epic)
9	6	LOVE'S A LOADED GUN **Alice Cooper** (Epic)
10	16	STRAIGHT TO THE HEART **Bad English** (Epic)
11	4	TOP OF THE WORLD **Van Halen** (Warner Bros)
12	8	NO MORE TEARS **Ozzy Osbourne** (Epic)
13	–	IF I SAY **KingOfTheHill** (SBK)

KINGOFTHEHILL: Frankie says, 'We're at Number 13!'

14	9	DON'T CRY **Guns N' Roses** (Geffen)
15	11	CAN'T STOP THIS THING WE STARTED **Bryan Adams** (A&M)
16	17	EZY **Wolfsbane** (Def American)
17	15	REAL LOVE **Dare** (A&M)
18	10	DRY LAND **Marillion** (EMI)
19	12	HEAD LIKE A HOLE **Nine Inch Nails** (Island)
20	19	MORE THAN WORDS **Extreme** (A&M)
21	20	ENTER SANDMAN **Metallica** (Vertigo)
22	21	GET A LEG UP **John Mellencamp** (Mercury)
23	24	SANDBLASTED EP **Swervedriver** (Creation)
24	23	NOBODY SAID IT WAS EASY **Four Horsemen** (Def American)
25	25	ESSE QUAM VIDERI **Mordred** (Noise International)
26	33	BALLAD OF YOUTH **Richie Sambora** (Mercury)
27	27	YOU COULD BE MINE **Guns N' Roses** (Geffen)
28	26	HARD TO HANDLE **Black Crowes** (Def American)
29	29	PRIMAL SCREAM **Mötley Crüe** (Elektra)
30	22	WILD HEARTED SON **Cult** (Beggars Banquet)
31	28	JET CITY WOMAN **Queensrÿche** (EMI)
32	32	CAN'T GIVE YOU MORE **Status Quo** (Vertigo)
33	31	SLAVE TO THE GRIND **Skid Row** (Atlantic)
34	30	BETTER **Screaming Jets** (RooArt)
35	34	RAGING EP **Beyond** (Harvest)
36	35	I'LL FIGHT FOR YOU **Foreigner** (Chrysalis)
37	37	YOU'RE THE VOICE **Heart** (Capitol)
38	36	BABY NOW I **Dan Reed Network** (Mercury)
39	38	SHAKEDOWN **Thee Hypnotics** (Beggars Banquet)
40	39	WHATEVER IT TAKES **Kiss Of The Gypsy** (Atlantic)

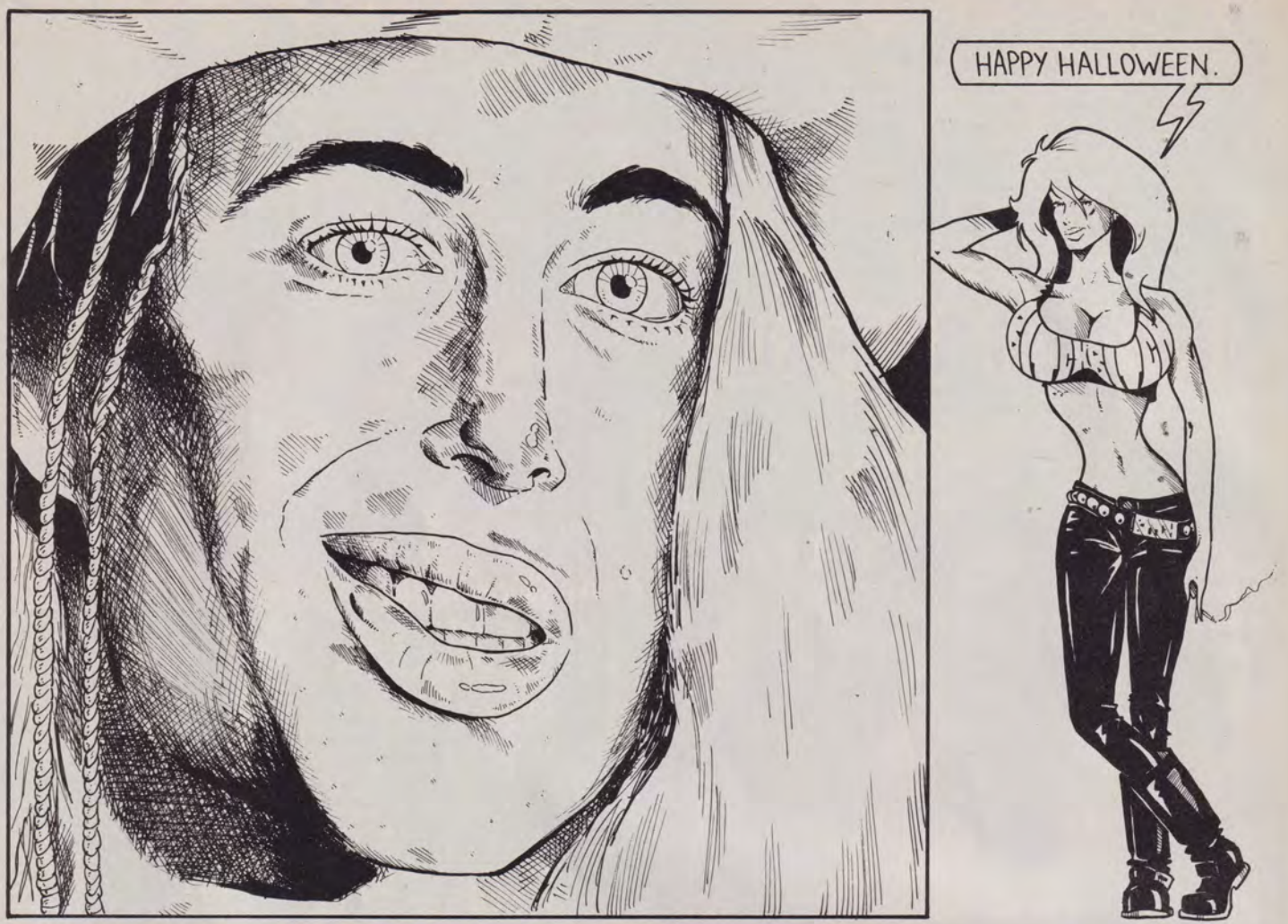
Compiled by MRIB

AMERICAN HM

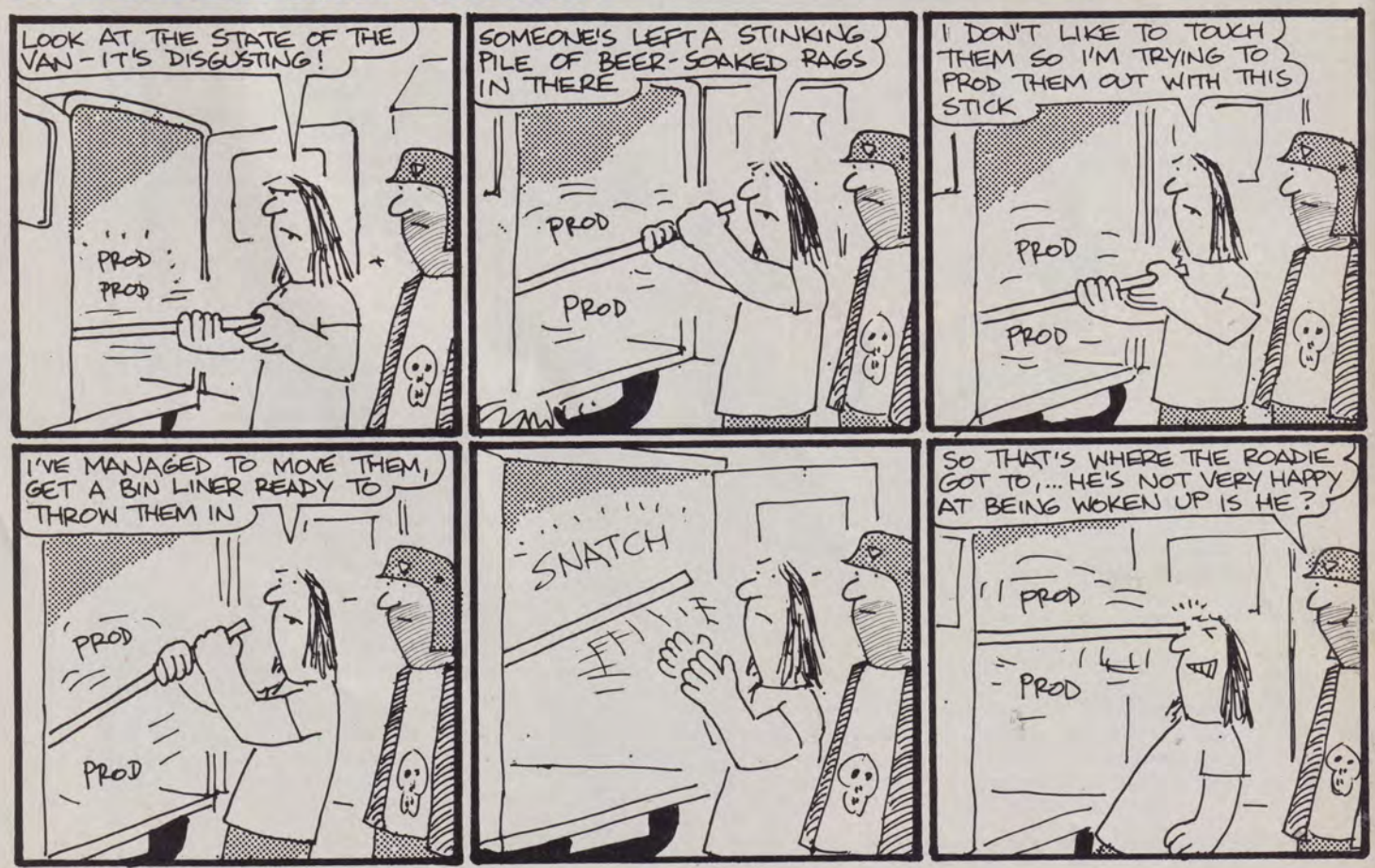
1	1	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
2	3	METALLICA **Metallica** (Elektra)
3	2	USE YOUR ILLUSION II **Guns N' Roses** (Geffen)
4	4	NO MORE TEARS **Ozzy Osbourne** (Epic)
5	6	DECADE OF DECADENCE **Mötley Crüe** (Elektra)
6	5	PSYCHOTIC SUPPER **Tesla** (Geffen)
7	10	BLOOD SUGAR SEX MAGIK **Red Hot Chili Peppers** (Warner Bros)
8	15	NEVERMIND **Nirvana** (Geffen)
9	8	CEREMONY **Cult** (Sire)
10	7	ROLL THE BONES **Rush** (Atlantic)
11	–	BADMOTORFINGER **Soundgarden** (A&M)
12	9	FOR UNLAWFUL CARNAL KNOWLEDGE **Van Halen** (Warner Bros)
13	13	PROVE YOU WRONG **Prong** (Epic)
14	11	SLAVE TO THE GRIND **Skid Row** (Atlantic)
15	19	MONKEYBUSINESS **Danger Danger** (Epic)
16	12	EMPIRE **Queensrÿche** (EMI)
17	14	PORNOGRAFFITTI **Extreme** (A&M)
18	17	HORRORSCOPE **Overkill** (Megaforce)
19	–	THE PLAGUE **Infectious Grooves** (Epic)
20	re	FIREHOUSE **Firehouse** (Epic)

Compiled by Concrete Marketing, 1133 Broadway, Suite 204, New York NY10010. Based on sales and orders at specialist HM retailers across the United States.

PANDORA PEROXIDE by Ray Zell



BRICK OUTHOUSE by Kevin B Flannery



NEXT ISSUE

BRET MICHAELS. pic William Hames/Photofeatures

IN STOMACH-CHURNIN' CELEBRATION OF THE UPCOMING RELEASE OF THE POISON IN-CONCERT OPUS 'SWALLOW THIS LIVE', FRONTMAN BRET MICHAELS MAKES A PERISTALTIC APPEARANCE ON THE COVER OF NEXT WEEK'S ISH OF KERRANG!. READ WHAT BRET-BABY HAS TO SAY ABOUT ALL THOSE SPLIT RUMOURS AND DRUG PROBLEMS AS WE ANSWER THE QUESTION: HAVE POISON GOT AN APPETITE FOR DESTRUCTION?

PLUS! WE CHEW THE CUD EXCLUSIVELY WITH EX-GUNS N' ROSES DRUMMER STEVEN ADLER AND HIS NEW COCK-ROCKIN' COMPATRIOT DAVY VAIN!

AND! A RUMINATIN' REVIEW OF SAN FRANCISCO'S RECENT DAY ON THE GREEN FESTIVAL, FEATURING METALLICA, FAITH NO MORE, QUEENSRŸCHE AND SOUNDGARDEN!

NOT TO MENTION! CHRIS WATTS HANGS OUT AT A HOLIDAY CAMP '70s GLAM ROCK WEEKENDER! GULP!

ORDER YOUR HIGHLY DIGESTIBLE KOPY OF NEXT WEEK'S KERRANG!, LIKE... NOW!

DEAR MR NOISEAGENT,

Can you please reserve/deliver *Kerrang!* for me on a regular basis startin' with next week's edition (dated November 9 and featurin' Poison on da cover). Thanks, old chap... and stay hungry!

NAME.....

ADDRESS.....

.....

Entombed

CLANDESTINE
LP.MC.CD

THE DEATH METAL MASTERPIECE OF 1991
LTD EDITION ALBUM WITH EMBOSSED COVER

EARACHE